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dance magazine

January 1954

How I Became a Dancer and Choreographer:

George Balanchine

University of New Hampshire
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...a Tallchief in Scotch Symphony

THE PROGRAM...

THE NEW YORK CITY BALLET

DANCE SHOES BY Capezio

The New York City Ballet, which has just returned from its brilliant tour of Italy, Germany and Belgium, is now appearing at the New York City Center. The company, under the direction of the great choreographer George Balanchine, has become one of the most celebrated ballet groups in the world.

Highlighting the season is Balanchine's "The Nutcracker"... the first full-length ballet in the New York City Ballet repertoire. Led by Maria Tallchief, Tanaquil LeClercq and André Eglevsky, the performances are thrilling packed houses . . . a sincere tribute to the company's standing among dance lovers everywhere.

Among the credits in the New York City Ballet program are the famous theatrical bywords, "Dance Shoes by Capezio". Small as they may appear, their importance is recognized by the entire entertainment field . . . ballet . . . theatre . . . motion pictures . . . television . . . wherever dance plays a part. Here is your guide. Dancers the world over, who know there is nothing better than the best, always select . . .

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NEWS . . .

of dance and dancers

In Mid-Stream . . .

The New York winter season, quickening its pace, includes: the **Ballets de Paris** (which tangled with mechanical difficulties at an unfortunate Jan. 19 opening); the **Azuma Kabuki Dancers** (who really do geisha-style dancing) due to appear mid-Feb.; the **N. Y. C. Ballet** offering, during the second week of its ten-week season, a gruesome conversation piece (Balanchine's "Opus 34"), and a great many concerts and lecture-demonstrations.

Concerts to Come . . .

Martha Graham and Co. are tentatively scheduled for a week of N. Y. performances beginning Feb. 21, prior to their departure in March for a European tour . . . **Donald McKayle and Co.** at the Bklyn Academy Feb. 17, will perform the powerful "Games", the first McKayle work to win acclaim; the N. Y. premiere of his "Nocturne" to music by Moondog; and the world premiere of "The Street", with score by Alonzo Levister . . . An Israeli dance concert, the first at the 92nd St. YM-YWHA, has been arranged by **Fred Berk** for Feb. 28. Among the 10 dancers to appear are: **Naomi Aleskovsky,** currently visiting the U.S.; **Dina Anvam-Tzelet,** last year's competition winner in Israel; and New Yorker **Rena Gluck.** The group will perform Yemenite, Arabic and Israeli dances.

Jose Limon and Co. . . .

Jose Limon's "Ode" to Samuel Barber's Capricorn Concerto, plus the first N. Y. showings of **Doris Humphrey's** "Ruins and Visions" and **Pauline Koner's** "Cassandra" are features of the two Juilliard weekends of performances by the Co. The dates: Jan. 29-30 and Feb. 5-7. **Melisa Nicolaides,** who six years ago was the Child in the first presentation of "Day on Earth", will appear this season as a regular member of the augmented company. Proceeds of the performance go to the Juilliard Dance Scholarship Fund.

N. Y. C. Ballet . . .

"Opus 34" (too late for review), Balanchine's 80th work (according to Time Magazine, which featured Balanchine and the emergence of American ballet in its Jan. 25th cover story), will be followed by number 81 on Feb. 2nd. It's "The Nutcracker", famed Ivanov ballet, first produced at the Maryinsky Theatre, St. Petersburg, in 1892. There will be many innovations in this first N. Y. C. full-length ballet presentation. The scenic transitions from Clara's home to the storm of snowflakes, and finally to the Kingdom of Sweets, will all be visible and with dancers integrated into the action. The finale will have an old-fashioned apotheosis with another grand scenic change. **Maria Tallchief** is to dance the Sugar-Plum Fairy, and **Andre Eglevsky** (temporarily incapacitated by a sprained ankle) will, it is hoped, be able to dance the Prince. **Tanaquil LeClercq** leads the Waltz of the Flowers; **Yvonne Mounsey** is the Snowflake Fairy: **Francisco Moncion** will do the Danse Arabe; **Roy Tobias,** the Mechanical Soldier; and **Edward Bigelow** will dance both the King of the Mice and Madame Gigogne. The King of the Mice was one of Balanchine's childhood roles at the Maryinsky Theatre (see page 14). In this production 35 children from the School of American Ballet will be the guests at Clara's party. (A backstage and rehearsal problem was solved when it was decided that only one mother would be allowed backstage each night). Sets by Horace Armistead, costumes by Karinska, lighting by Jean Rosenthal.

Jerome Robbins, Associate Artistic Director of the company, returned early in January from his fourth trip to Israel. Both he and **Anna Sokolow** were sent by the American Fund for Israeli Institutions to survey the dance scene there and work with **Inbal,** a Yemenite dance company, which may be brought to this country next year. Both returned with great admiration for **Sara Levi,** Yemenite dancer who is responsible for the group's existence.

Mr. Robbins, in addition to assisting with "The Nutcracker", is preparing two new works for the N. Y. C. Ballet to present during the second half of the season (which ends March 21st). The first, based on Caucasian folk themes, will be to a Prokofiev String Quartet. At the end of March, he will add stage direction to an already varied career when he directs Aaron Copland's Opera, "The Tender Land", at City Center.

de Mille Addition . . .

The newest addition to the **Agnes de Mille Theatre** repertoire is called "Harvest Reel" and is done to music of Percy Grainger (now in his 70's) who personally arranged the orchestra score. It was premiered at the Memorial Opera House, San Francisco, on Jan. 1. **James White,** alumnus of B'way musicals and TV, the St. Louis Municipal Opera and the Slavenska-Franklin Ballet Co., has recently joined the group.

News Notes . . .

An elaborate Jan. 17 reception to mark the 70th birthday of **Louis Horst,** was given by **Martha Graham, Bethsabee de Rothschild** and **Rita Morganthau** at the new Graham studios. Choreographers and dancers galore were there to toast the well-loved musical mentor . . . **Pearl Primus** has returned from the West Indies where she has been studying with the Shango, Bongo, and Cariso dancers of Trinidad and the Big Drum dancer of Cariacou. She resumes teaching at her N. Y. Studio.

A. L. Chanin, author of the current DANCE Magazine series "Dancers Digest of Great Art," will be the art guide for a 6-weeks European tour. The group, which will sail mid-June on the Queen Mary, will

study art masterpieces old and new under Mr. Chanin's expert supervision.

Betty Jones, who has been with the Jose Limon Co. since 1947, was married Dec. 30 to Raymond Campbell, an associate director of station WABC, at her mother's home in Delmar, N. Y. . . . **Esta Beck** of the Donald McKayle group, was married to **Donald McKayle,** on Jan. 17 at N. Y.'s Ethical Culture Center.

Sam Lurie, who has handled publicity and general promotion for The Ballet Theatre since August 1951, picked mid-January as a time to strike out for himself. Lurie, who has engineered Ballet Theatre's important television appearances, will do publicity and personal management.

Georgie Tapps, who has always done solo work, now heads a small company which clicked with its first performance at the Casino Club in Buffalo. They were immediately booked for a return engagement on a bill with Julius La Rosa. "George Tapps and his Dancers" will appear at the Sands Hotel Las Vegas starting Jan. 26, followed by the Shrine Auditorium San Francisco, and engagements in L.A., Reno, Miami, Palm Beach and the East. A Carnegie Hall concert is being planned for next season.

The drawings on pages 14-17 are by **Yuram,** gifted Israeli artist whose paintings were exhibited last spring and will be again this year at the Feigl Gallery. Yuram is the son of the director of the Tel Aviv art museum and husband of **Lee Becker,** currently dancing in "Almanac".

Roberto Iglesias, who became Rosario's partner after she and Antonio ended a 20 year partnership, was in town during Feb. Upon his return, the company goes to Portugal, North Africa and in the spring starts a tour of South and Central America starting in Buenos Aires. There is a good possibility that the troupe, which has appeared in France, Spain and Holland with great success will be presented in New York next winter.

Lavinia Williams, who is working with the **Troupe Nacionale Folklorique** under contract with the Haitian Gov., reports that the Port-au-Prince company is making much progress and may be ready for a U. S. tour next year . . . **P. W. Manchester** of Dance News, has been appointed adjudicator for the 6th Canadian Ballet Festival which will be held at the Hart House Theatre, Toronto, during the week of May 3rd. During the early part of Feb. she will be visiting dance companies across Canada in order to make recommendations to the Festival Committee.

Two of DANCE Magazine's staff photographers are exhibiting at the Kamin Dance Bookshop — **Walter Strate** from Jan. 19-31, and **Walter E. Owen** for two weeks starting Feb. 23.

In Concert . . .

Martha Graham, who was scheduled to discuss "Characterization Through Dance" on Walter Terry's "Y" lecture-demonstration series on Jan. 24 was also guest speaker on Dance Notation Bureau's "Dance Information Please" Jan. 9 . . . **Jose Limon,** appears on the Terry series Feb. 14 . . . **Irmgard Bartenieff** on the Notation series, Feb. 6 . . . the **N. Y. Ballet Club** enjoyed talks by **Danilova** in Dec., **Mary Ellen Moylan** in Jan., and anticipates hearing **Frederic Franklin** Feb. 8.

John Begg's Ballet Carnival, which gave its initial N. Y. performance at the Needle Trades H. S. on Jan. 29, leaves for a tour of the middle east with adult as well as children's ballets in its repertoire . . . **The Merry-Go-Rounders,** popular performers of works for children, will give their last N. Y. performance of the season on Feb. 7 at the 92nd St. "Y". Director **Bonnie Bird** informs us of several new ballets in the works.

Please Excuse . . .

It was with chagrin that we discovered the printer's error by which the name of author **Hugh Carter** was omitted from his article "The U.S.A. is Twenty Five Years Behind the Times". Angry voices have accused the Englishman of not daring to sign the article which attacked American ballroom dance, but it's not so.

Priya Gopal and Shivaram, famed exponents of India's Jagoi and Kathakali dance, performed at the New School for Social Research on Jan. 31. **Misses Nagris and Bhanumathi** assisted in a program directed by **Louise Lightfoot** under the patronage of Honorable A. S. Lall, Indian Consul Gen. . . . **Sita Poovaiah,** who has been lecturing in U. S. schools and colleges on a fellowship grant, will give a second series of lecture demonstrations at Carnegie Hall's Eastern Dance Center. Part I "The History of Dance in India" on Feb. 7; Part II, "The Dancers of India" Feb. 14.

Jean Leon Destine will perform at the Pittsburgh Beaux Arts Festival on Feb. 25 . . . **Maria Tallchief** and **Andre Eglevsky** will appear in San Juan, Puerto Rico on Feb. 25, presented by the Pro Arte Musical.

Two New Groups . . .

The Olga Tarasova Concert Ballet, consisting of **Audrey Keane, Gwenn Barker** and **Branden Fitzgerald,** left on Jan. 11 for a 3-week tour of Miss., Louisiana, Arkansas, and Texas. Pianist Marie Hanley accompanies.

The Dance Trio, which made its formal debut in Minneapolis on Oct. 22, 1953, starts the '54 season with performances in Fargo, No. Dak., Minneapolis and St. Paul. The company consists of **Eunice Cain, Gertrude Lippincott** and **Robert Moulton.**

Ear to the Ground . . .

Fred Berk and Doris Humphrey are auditioning in Feb. for dancers to appear in a new series of studio performances. For information contact Mr. Berk at 383 Central Park West . . . **Ray Hamilton** of the Roye Dodge School joins **Nellie Fisher** to dance-demonstrate and sell appliances for Philco at a 5-day convention in Atlantic City as well as on national TV.

TV performance for **Eve Gentry** and teen-agers from Indian Hill Summer School was given on Tex and Jinx Show, Xmas afternoon . . . **La Meri** and **Peter di Falco** give 3 concert performances in Indiana and Illinois during Feb. . . . and **Miriam Marmein** tours Mass. and the west.

Famed singer, **Lawrence Tibbett,** is being honored for his 30 years of leadership in the creative arts by a dinner at the Hotel Astor on Feb. 25th. Mr. Tibbett has contributed greatly to the progress made by unions through his position as President of AGMA, which he was until his recent retirement. Tickets available through the Lawrence Tibbett Dinner, 247 W. 46th St.

NBC-TV's opera production of "The Marriage of Figaro" will be choreographed by **John Butler** . . . **Moira Shearer** flew to Monte Carlo to be guest artist at Festival Ballet's season there, dancing for the first time since she strained a tendon last March . . . a second group of Soviet performers has appeared in London, this time under the auspices of the National Union of Students. Less impressive than the presentation described in the December issue, it nevertheless offered some excellent folk and ballet dancing, especially by **Natalia Filippova** who, according to reports, had a clean, exciting style.

DANCE Magazine's London Correspondent **Mary Clarke,** has been commissioned by English Publishers A. & C. Black, Ltd., to write the history of the Sadler's Wells Ballet. The book will be published in the spring of 1955, the company's 25th anniversary . . . It is said that **Alexandra Danilova,** now under Hurok Management, will tour with a small ensemble — '54 & '55 . . . **John Butler and Co.** auditioned for Colum-

(continued on page 77)

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LOOKING AT TELEVISION

with Ann Barzel

The gift-wrapped holiday shows of the past month included a number of expensive stars of ballet. It is a thrill merely to see a great dancer, but the boys and girls had better start getting new and suitable material for these guest appearances or the general public won't understand what made them great. Too often, a star accustomed to roles in a company repertoire and offered a chance to pick up easy money has nothing original or entirely his own to dance and falls back on the public domain of the classics. The pas de deux of classical repertoire are too few and are wearing thin with too frequent presentations. "Swan Lake", "Nutcracker", "Bluebird", "Don Quixote" and "Sleeping Beauty" hit the air regularly. Presented in large studios with imaginative settings and intelligent camera work they can be exciting and effective. But chopped up, choked into close quarters and presented without the accoutrements of large scale ballet, a dance out of context can fall painfully flat.

Numerous "Nutcracker" pas de deux adorned Christmas programs. The worst was by the best dancers, Igor Youskevitch and Melissa Hayden. They appeared Dec. 21 on the Arthur Murray Party (NBC), crowded for time and space, the slashed dances looked like nothing, in spite of fouetté turns stuffed into the Variation of the Sugar Plum Fairy.

Maria Tallchief and Andre Eglevsky had more time for an uncut "Nutcracker" pas de deux on Voice of Firestone, but somehow were hardly impressive. Even the Bell Telephone Hour had a Sugar Plum Fairy.

Alicia Markova's Jan. 2 appearance on Show of Shows was in a less hackneyed selection from "The Nutcracker". Like last year, she danced the Queen of the Snowflakes, with the excellent corps de ballet and James Starbuck supporting her in an all around good production, it was the most pleasing Tschaikovsky in a fortnight of Tschaikovsky.

Longine-Wittenauer's special Christmas show on Dec. 25 (CBS) was a motley program, highly seasoned with dance, that ran the gamut from oriental jazz in a fiery furnace to a casually choreographed snowball game. There was a smidge of Nutcracker too, a banal Waltz of the Flowers, the dancers dodging the pillars of an obstructed ballroom.

Tanaquil LeClercq danced a doll ballet, a distant relative of Coppelia, on the Kate Smith Show (NBC) Dec. 24. For her special solo she borrowed Princess Aurora's first act solo variation from "Sleeping Beauty".

The children as well as the ballerinas had their day on holiday television. We'll skip the local kiddie shows that brought Christmas into every home. The most expert kids on the networks were a quintet of young tap dancers who appeared with Donald O'Connor on the Dec. 20 Comedy Hour (NBC). The credit line for these was the Louis DaPron Studio and the youngsters were a credit in their straight-forward professionalism. O'Connor's young daughter danced with her father while he made pleasant talk and light footwork for a quick-paced hour.

Talking of O'Connor, so was Ray Bolger on his Dec. 10 show (ABC) which also featured children. His stooges were three charming little girls, obviously dancing-school stars, introduced as pupils of Bolger's fictitious Mrs. Furstenwebber.

Repetition is not necessarily dull—otherwise audiences would not demand encores. In that category is Mata and Hari's often seen "Fakir Dance", repeated in all its ingeniousness on Dec. 19. The camera direction, perhaps benefiting from past performances, was particularly good.

The Hamilton Trio returned to the Show of Shows on the same show. It was good to see them back though their first number, "Rockabye Boogie", wasn't up to their best. Nor is the competent replacement quite up to the temporarily absent Mrs. Hamilton.

Marge and Gower Champion appeared in A Bouquet for Millie, a new version of a sentimental little play, on Video Theatre (CBS—Dec. 17). We'll forgive the play its inanities for the one opportunity it gave to introduce an enchanting fantasy danced, enchantingly of course, by the Champions. Gower Champion was credible as a tough, inarticulate guy and considering his usually sunny disposition, that was good acting.

A last note on kiddies—Paul Whiteman's Teen Club (ABC) had angels in long tutus and painful toe shoes for the "Hansel and Gretel" of Dec. 20.

Being in the midst of a bout with formal so-called "classic" mime, as featured by the Sadler's Wells Ballet, we were very mime-conscious when Kathryn Murray, Peter Gladke and an unlisted lad did a Christmas present episode in pantomime on Dec. 28. They were again absurdly elegant, ragged tramps and you knew what they were about without program notes or a classic dance education.

Christmas in its historical and wassail aspects was not neglected on TV and it was punctuated by dance. Menotti's opera, "Amahl and the Night Visitors", again had choreography by John Butler. This time Felicia Conde danced in the shepherd trio with Mr. Butler and Glen Tetley.

Zachary Solov was choreographer for Excursion's Christmas play (NBC—Dec. 20) which played to the hilt all the facets of the medieval Yule celebration. Solov leaned on history and peopled the pageant with boisterous tumblers, acrobatic jesters, formal court dancers and bouncy villagers.

One of the more serious dance productions of the holiday period was Nadine Gae's "Our Lady's Juggler" on the Fred Waring Show (NBC—Dec. 13). The tale of the mendicant trouper whose prayerful "act" reached Our Lady somehow missed being as touching as it should have been. It had dignity and religious mood, but lacked warmth. Miss Gae's expressive talents have been proved time and again and her technical range which includes acrobatics, is as wide as any contemporary dancer's, so it is strange that this role was not the expected triumph.

Good acts never wear out their welcome. The Nicholas Brothers who tap and split with gusto did their terrific stuff again on Toast of the Town on Dec. 13—this time with a handsome troupe of girls to jump around and over. The same Sullivan program had a return engagement of Iron Curtain escapees Istvan Rabovsky and Nora Kovach. This time they danced with a group and did some spirited demi-character work featuring again the young man's fabulous elevation in a Czardas. Another repeater on Toast of the Town was Nanci Crompton, who on Dec. 20 was a rabbit on pointes doing pirouettes.

At long last James Nygren is getting choreographic credit for Mary Ellen Terry's dances on the Paul Winchell Show (Sundays—NBC).

On Milwaukee's WTMJ, now beamed on a radius of over a hundred miles there is a program of special interest — Adele Artinian Presents (Sundays—11:30). Dance teacher Artinian not only presents her pupils in a program built around a special weekly topic, but does an unobtrusive dance education job. She has explained toe shoes, the origin of metal taps, bar work, pirouettes, ports de bras, and several facets of dance training.

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Letters from our Readers . . .

BALLROOM TEACHERS CHALLENGED

Dear Editor:

After reading "The U.S.A. is Twenty-Five Years Behind the Times" by Hugh Carter in the January issue of DANCE Magazine, I would like to take exception to many of the statements and implications made by him.

The author obviously accepts, without reserve, the thought that ideals of ballroom dance must be set according to a standardized routine of steps and dances. But why? He seems to think that the way to foster the art of dancing is to offer medals for neatly prescribed perfection. But is that so? Is it necessary that we all look alike, that we paint or compose alike? Must every ballroom dancer dance like the next one? To me *this* would be a sign of lack of progress — *this*, and not the anarchy he accuses us of, would indicate that we are behind the times!

It amazes Mr. Carter that the profession in America does not really exploit the tremendous potential earning power of ballroom dance in what he calls a sensible way. Must it be exploited? Can't a profession strive for that perfection in its art which will bring deserving pecuniary returns through its own merits? The American people always pay generously for what they want.

In England, of course, ballroom dancing is standardized — every teacher, her examinations passed, teaches the same routine of carefully outlined steps — with the same so-called technique — to the same standardized tempo of music. As for freedom of individual expression — there is none. The English "technique" is the step itself. But it is significant that in the U.S.A. the teaching by the chain studios of a set routine of set patterns — similar to the practice in England — has not succeeded in creating a permanent standard for teaching ballroom dancing. In spite of the many studios who follow this means of teaching the public, and who do have enormous financial returns, they have failed to create a dancing public to be proud of and they certainly have not elevated the art. Granted they have proven the great desire of the public for dancing, and that is certainly a step in the right direction.

If it followed that teaching standardized dance steps resulted in a graceful and artistic performance there would be a unanimous acceptance of such a method and unification of teaching would automatically follow. But this has not been the case. Why? *Because a combination of steps alone does not make a dance.* Steps are merely the means for body movement — they are the minor part of dancing, and without the major part being taught there can be no real artistry. Whether it be in England or here, the dancer who has to submit to mechanical regimentation of instruction is deprived of using his natural expression and feeling. The American dancer really enjoys putting himself into his dance. He wants to be free to express himself — hence his objection to regimented teaching.

We in America, do not have such standardization as Mr. Carter suggests — nor do we want it. But what we do need, desparately, is a unified, sound basic technique based on natural laws of movement. The teaching of such a technique, although unified throughout the country, would still be handled individually — that is according to the needs of the individual student. In my book "The Joy of Dancing", I have explained in detail a workable teaching technique which has proven very successful. It brings liberation from the tyranny of footwork for those who want to learn to dance, or improve on what they have already learned . . . Emphasis is on the vertical progression of the *entire* body, thus reestablishing the most natural, and therefore the most graceful mode of walking. Since the basic handicap for most beginners is poor posture and bad walking, I have stressed the rhythmic shifts of balance in the upper body, thereby eliminating the weight emphasis from the feet so that the student may learn to develop a revitalized sensitivity to the inner shifts in body weight, timed to any sort of music. The student who is taught such a technique is free to express the character of any dance, through the medium of dance patterns, but in an individual style, and without being limited to standardized steps only. If teachers of ballroom dancing would get together to consider, discuss and accept such a method, quality would greatly improve and ballroom dancing in this country would become recognized for the art it is.

Mr. Carter claims that the human being is a simple creature, willing to accept simple things presented in a simple manner, confused if he is confronted with anything other than a prescribed way of doing things. But it is my opinion that the man is a marvelous creation, and I would not belittle his capacity for reacting to experience. If you tell him in a clear manner *how* to use his body intelligently instead of just telling him what to do with his feet, he will never be confused, and he will be a better dancer for it. If the ballrooom teachers of this country are behind the times it is not in the way that Mr. Carter indicates.

Charlotte Hess
N. Y. C.

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Dear Editor:

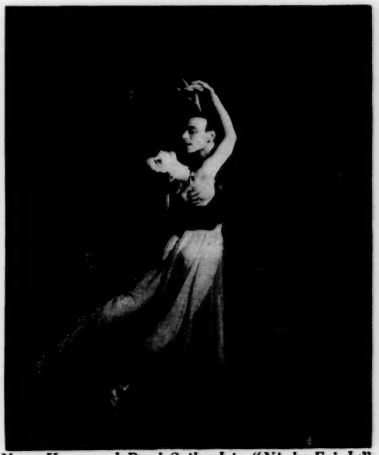
Now that the engagements of the two American dancers, Nora Kaye and Paul Szilard are over, I feel that I should give a report to the American ballet audience to let it know how much the Japanese audience appreciates the art of ballet. It is to me, as well as to all the art loving people in Japan, very important that the world should know how the Western arts are appreciated here. And for that reason we are very thankful to have had distinguished artists come over and produce such ballets as "Giselle", "Night Fright", and "Swan Lake". They improved greatly the knowledge and development of our local dancers.

Since the Slavenska Ballet came here a short while ago our ballet audience has multiplied immensely. The company appeared with great success at the Imperial Theatre which has a capacity of 1200, while Miss Kaye and Mr. Szilard performed at Nichigeki Theatre which seats approximately 3000. And it was completely filled up. Their last sixteen performances were attended by 50,000 people including standees.

People here like, generally, to see classical ballets like "Swan Lake". It made me happy when I saw how well the ballet "Night Fright" choreographed by Mr. Szilard, was accepted, due to the fact that it is a more modern form of dancing and Japan is not yet accustomed to it. I am sure that in a short time people will demand more and more of this kind of ballet.

I must say it has been helping me a lot to read your magazine to understand and to know more about ballets . . . I would be very pleased if you would mention the above facts so that people in the States should know more about us.

Cordially yours,
Natsuya Mitsuyoski
Dance Critic of the
Mainichi Newspaper, Tokyo



Nora Kaye and Paul Szilard in "Night Fright", premiered in Tokyo. Over 40 appearances were made by Kaye and Szilard during their recent 2 month tour of Japan.

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FEBRUARY CALENDAR OF EVENTS N. Y. C.

Jan. 19-Feb. 28	**Ballets de Paris** Broadway Theatre
Feb. 5, 6, 7	**Jose Limon & Co.** Juilliard School of Music; 8:30 p.m.
Feb. 6	**Sophie Maslow & Co.** Central H.S. of Needle Trades; 8:15 pm.
Feb. 6	**Irmgard Barteniff** Dance Notation Lecture Series Juilliard Recital Hall; 4:00 p.m.
Feb. 7	**Merry-Go-Rounders,** 2 performances 92nd St. YM-YWHA; 1:30 & 3:30 p.m.
Feb. 7	**Dr. Sita Poovaiah; Part I,** lecture-demonstration Eastern Dance Center; 6:00 p.m.
Feb. 8	**N. Y. Ballet Club; Frederic Franklin,** Guest Speaker Theatre Studio of Dance; 8:15 p.m.
Feb. 9	**Dance Perspectives;** film & lecture series Katherine Dunham School; 9:00 p.m.
Feb. 10	**Far Eastern Dance Co. with Tachibana, Gina & Ch'ai Kyung Kim** B'klyn Academy of Music; 8:30 p.m.
Feb. 13	**Sahomi Tachibana & Co.** in classical Japanese dances 92nd St. YM-YWHA; 8:40 p.m.
Feb. 14	**Walter Terry** Interviews **Jose Limon** 92nd St. YM-YWHA; 2:40 p.m.
Feb. 14	**Dr. Sita Poovaiah; Part II,** lecture-demonstration Eastern Dance Center; 6:00 p.m.
Feb. 14	**Contemporary Dance Arts Group** Educational Alliance; 8:30 p.m.
Feb. 16 for limited season	**Azumi Kabuki Dancers and Musicians** Century Theatre
Feb. 17	**Donald McKayle & Co.** B'klyn Academy of Music; 8:30 p.m.

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dance magazine

Volume XXVIII — No. 2
February, 1954

Rudolf Orthwine, Publisher — Jean Gordon, Associate Publisher

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coming in future issues . . .

Unknown Dancer . . .

We think you'll be hearing about him soon. So far he has been seen principally in out-of-focus movie shots, or glimpsed briefly in short-lived musicals.

Ballroom Books . . .

Mrs. Oscar Duryea surveys the ballroom field as revealed in books on the subject, drawing from them the conclusion that American ballroom dancing is progressing toward the establishment of an American technique.

Her Letter to the World . . .

Martha Graham, who will tour Europe with her company this spring, is revealed as a figure of constant artistic growth through a Doris Hering essay and important pictures from the Arthur Todd collection.

Bolger at Work . . .

Bob Willoughby, whose on-the-set photos of Danny Kaye in "Knock on Wood" gave you so much pleasure, reports on Ray Bolger, beloved dancing clown, as he prepares a film for TV presentation.

Plus

News, reviews and photos from everywhere . . . the exclusive story of the training of Nora Kovach and Istvan Rabovsky . . . more about Balanchine, and photos of N.Y.C. Ballet's "Opus 34" and "The Nutcracker" . . . the last of the invaluable Josephine Schwarz articles on pedagogy . . . and more.

On the cover . . .

If the New York City Ballet used the title of "prima ballerina assoluta", it would indisputably go to Maria Tallchief. Trained entirely in this country, she wears the ballerina's jewelled crown with a modesty that belies her rank as one of the world's top performers. For more New York City Ballet photos by George Platt Lynes turn to page 18.

how I became a dancer and Choreographer

by George Balanchine

Late in February, Doubleday and Co., Inc. will publish "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, edited by Francis Mason (copyright 1954). As its title indicates, the book is principally concerned with information about important ballets, 131 in all. In addition, it has several chapters on the life and opinions of Mr. Balanchine.

It is these personal chapters that we are privileged to present to the readers of DANCE Magazine. The Balanchine life story, which starts in this issue, will be followed by a number of other chapters, including "Careers in Ballet", "Ballet for Your Children" and "Notes and Comments on Dancers, Dancing and Choreography".

● A dancer's history usually begins at the age of eight or nine. I myself began to study dancing, in Russia, when I was nine. In my case, this was almost accidental. My father was a musician, a composer, and we were naturally a musical family. My brother played the piano, my sister played the violin, and from the time I was five years old, I, too, studied the piano. There was no idea that I should be a musician; I only studied music because my parents felt I should be missing something important in life if I knew nothing about it.

Many men in my mother's family had been in the army, and for a while it was thought that I would become one of the Czar's cadets. But one day my mother happened to be visiting the Imperial Ballet School in St. Petersburg. She had always loved dancing, and when one of the governors of the school suggested that she try to enter me, she agreed. After all, I could always go into the army if I didn't turn out to be good.

That was in 1914. In August of that year the Imperial School held its regular auditions for new pupils in St. Petersburg. These were auditions for the eight-year course in ballet, drama, and music. The final choice of which art the student would permanently pursue was made after he had learned something about each one. But these were not auditions in any real sense; we had never danced before, and there was very little they could tell. First, a doctor examined us briefly. He felt our muscles, listened to our hearts and our breathing, and sent us to the large auditioning room of the school. There were about a hundred and fifty boys seeking admittance and more than two hundred girls. In small groups, the boys and girls separately, we went in before the judges, who were seated at a table down at the end of the auditioning room. Karsavina was there, I remember. Even then I knew what a great ballerina Karsavina was and I was a little afraid. I thought I looked awkward.

The judges asked us to walk and observed our posture, our carriage. We knew absolutely no dancing and could not have executed a step if we'd been asked. The judges picked a few boys out of each group that came before them. I was picked out, but from the judges' manner I couldn't tell if this was because I was good or bad. We were told to go to another room, and after a long wait we were asked to come back. The judges watched us again, then divided the group, sending some of us to one side of the room. Again we waited. We had no idea who had been chosen or who had been eliminated. At the end of the day, they announced the names of those who had been selected as new students. I was one of seven or eight boys.

Until I actually entered the school, I didn't know whether to be pleased or not. Once in the Imperial School itself, I was decidedly displeased. I didn't like it. I was homesick, and the army seemed to me a much better idea than ballet.

The first year, we were all on trial at the school. Only if we passed that first year successfully would we be admitted as permanent students. I didn't care. All of us lived at the school, in Theatre Street, in St. Petersburg. We could go home only at Easter, Christmas, and during the summer; our parents could not visit us. The discipline was very strict: we all got up at the same time, washed at the same time (always in cold water, except on Friday before dinner), ate on a strict schedule, went to the same classes, and were sent to bed promptly at nine o'clock. We wore blue uniforms, with silver lyres on the stiff collar and on the cap.

And I did not like it. My fellow students knew this because I sulked so much. They didn't help matters by calling me "Rat" all the time. When I thought I couldn't stand it any more, I ran away. I knew my parents would be very angry, so I went to the home of an aunt who lived in St. Petersburg. She was understanding, but also she was firm with me. She took me back.

Still I hated the school. I was certain I had no aptitude for dancing and was wasting my time and the Czar's money. The only people who thought differently then were Olga Preobrajenska, the great *prima ballerina assoluta* at the Maryinsky Theatre, who was very kind to me, and my fa-

ballet drawings by luram

vorite teacher, S. M. Andreanov, who instructed me in classic technique.

Every day at the Imperial School we had the same schedule: ballet class, lessons in character dancing, classes in Russian literature, French, arithmetic, music (we all had to play some instrument), and religion. We also took fencing lessons. This was a curriculum similar to that of any fine European school, except for the ballet classes. I liked the classes in religion and music best, but still, even though I was admitted as a permanent student after the first year, I thought I was in the wrong place. I remembered that there were other departments at the Imperial School—drama and music—and thought that I might be better off there.

Then everything changed. What happened was very simple. In the first year at the school, we went only to classes; we were not associated with the Imperial Theatre, the Maryinsky, in any way. The second year, as was customary, we became a part of the theatre, dancing in large groups with the *corps de ballet*. I first danced on the stage of the Maryinsky in the garland dance in *The Sleeping Beauty*: the waltz in the first act. I also appeared as a cupid on one of the carriages in the final act. The Maryinsky was a beautiful theatre, all blue and gold, and as children we were very excited about dancing on its stage, where almost any magical effect could be made: real waves, scores of swimming swans, fire, and great cascading fountains banked in tiers. We learned very early what it was to be a part of a theatre; the theatre became a home to us, a natural place to be.

The garland dance in *The Sleeping Beauty* was performed by scores of people in the regular *corps de ballet* of the Maryinsky, and we children were naturally unimportant, but that evening nevertheless changed my whole life. At that moment I saw that others had been right about what was good for me. I saw then what ballet was in terms of a theatre.

The Maryinsky production of *The Sleeping Beauty* was wonderfully elaborate, a real spectacle, the kind of thing Hollywood tries to achieve in its huge productions. Only here there was more magic. The Czar's treasury could afford it! There were about two hundred and fifty dancers in the company; all were professionals. The first act of *The Sleeping Beauty* was marvelous in scenic effect: a huge garden with cascading fountains. When the wicked fairy Carabosse appeared in the prologue, her great coach was drawn by a dozen mice. Later, when she appeared in disguise and tricked the princess into pricking her finger, her appearance changed completely. She turned to the king and queen and said that the princess would die, and then, miraculously, her disguise disappeared into the floor and they saw before them the wicked fairy they had forgotten to invite to their daughter's christening. It was fantastic—there she was, a bent old lady, harmless, and the next moment her disguise had fallen through the floor and she was black and shiny, the wicked fairy. Fire came up all over the stage and everyone despaired. Of course, the Lilac Fairy then intervened and predicted that the princess would wake up in a hundred years. Then the whole palace went to sleep. From the stage floor, great trees and shrubbery arose and climbed higher and higher, vines entwined about the colonnades of the garden, so that the whole place was overgrown and it was quiet, asleep.

Later, when the Lilac Fairy took the prince to the place, there was a wonderful panorama scene, not an interval with music, as this part of the ballet is performed nowadays. The music was played slowly, as it should be, and the Lilac Fairy guided her boat across the stage. The scenery moved from left to right so that the boat really seemed to be moving over a lake in an enchanted forest. Then, in the finale, where the Princess Aurora is married, there was a spectacular apotheosis: the stage was deep and high, and from high up in the back down to the center of the stage there was a great flight of steps. On either side of the steps there was a flight of fountains, which spilled over, one into the other, so that there was a continuous waterfall. All

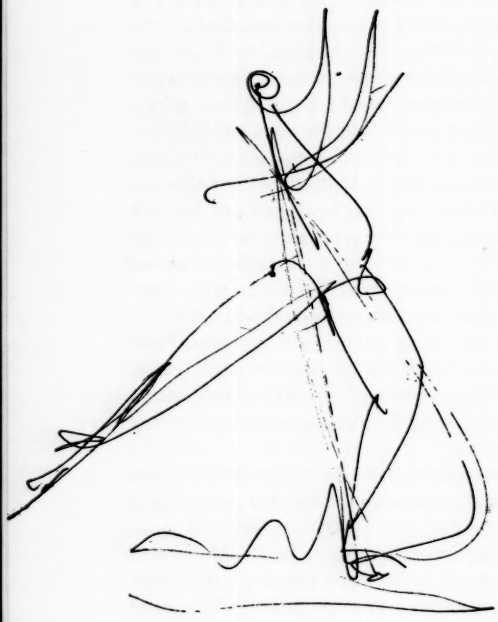
the fairies were grouped on the stairs with their cavaliers, and they and all the court bowed in tribute to the princess. It was beautiful.

And so I began to like dancing very much. I started to work very hard. I wanted to dance more on the stage, and to do that I knew I had to be good, very good. I was only ten, but I was experiencing with ballet the same kind of lesson I had learned with music.

When I first took piano lessons, I hated them, too. For two years the only thing that would make me practice was the thought of being sent to bed without my supper. Then, when I was seven, I learned a part of a Beethoven sonata. I didn't play it well at first, but well enough to hear how lovely it sounded. I loved it and wanted to play it well, so then it would sound even more beautiful. And now I was learning the same thing about dancing: it took work, but when you saw what the work could produce, you wanted to work very badly.

Ballet performances at the Maryinsky in St. Petersburg were given only twice a week, on Wednesdays and Saturdays. The rest of the week, the theatre was devoted to opera. All of us looked forward to the ballet evenings, when the official court carriage would come to the school and take us to the theatre for our appearances. Only when we were brought back to the school, at midnight, did we have our supper. We were so excited about going on stage at the theatre that, young as we were, we were not hungry until it was all over.

As a child, I danced in all the ballets in the Maryinsky repertory that required a large male *corps de ballet*: in the first real Russian ballet, *The Humpbacked Horse;* in the Petipa classics *Paquita* and *Don Quixote;* in *The Nutcracker*, where I began as one of the toy soldiers and gradually danced bigger parts—the king of mice, the nutcracker prince, and dance parts in the *grand divertissement.*



Someday I hope to produce *The Nutcracker* as it should be done. At the Maryinsky, the first act of this ballet was not merely a small family party with a miniature Christmas tree. There was an enormous Christmas tree with hundreds of presents under it. When the children had been sent to bed and little Clara tiptoed downstairs to rescue the nutcracker, her favorite gift, the stage picture changed completely. At the stroke of midnight, the toys under the tree came to life. The chief toy soldier became a general, challenging intruders. Mice invaded the room, and there on stage a great pitched battle between the soldiers and the rats took place. They fired muskets and shot off cannon balls of candy. Clara tried to help the soldiers, but only when her beloved nutcracker was transformed into a brave, handsome prince was the battle won. This kind of thing we do not see nowadays in revivals of *The Nutcracker*. People think of *The Nutcrackir* as a "suite" rather than a ballet. First it was a ballet.

In the Maryinsky *Swan Lake,* too, there were marvelous stage effects. At the beginning of Act Two there was not just one swan swimming across the lake, as we see so often today: there were two dozen swans, gliding across what appeared to be real, rippling waves. Actually, each swan was secured to a long stick, which members of the Czar's Finnish regiment maneuvered underneath the stage between the rippling canvas waves. Later, when the twenty-four swan maidens appeared on stage, the audience didn't have to guess who they were: they had already seen them.

In another Maryinsky production, Mazilier's famous ballet *Le Corsair*, there was a real shipwreck. A gigantic ship was tossed high on the waves and completely demolished. The Czar's Finnish regiment worked again here, moving large sheets of canvas so that they undulated like storm waves. After the ballet was over, the soldiers formed ranks and drilled out of the theatre with impeccable military style, as if their regiment had just won honors at a parade.

I've gone into some detail here about the Maryinsky production for two reasons: first, to give some idea of the natural excitement these ballets had for all of us at the Imperial Ballet School; and second, because I find that people in general are very curious about what they call "Russian ballet." There used to be a time,

until very recently, in fact, when people thought that Russian ballet was all there was. That was wrong, of course. Only because the Czar's treasury could afford it, only because the courts of the Czar in the nineteenth century required opulent entertainment, and because schools had been provided to train people to provide it, did it happen that in Russia there was a great period in ballet. The Czar's wealth created great theatres, schools were started to supply these theatres with dancers, and from all over Europe—the Frenchmen Didelot, Perrot, and Petipa; the Italian Cecchetti; the Swede Johannsen—ballet masters and teachers, dancers and musicians all came to embellish the Imperial courtly entertainment.

Contrary to the general belief, ballet was not taken very seriously by the Russian public. It was an entertainment almost exclusively for the aristocracy, among whom there were perhaps only a few gentlemen who were not primarily interested in what the ballerinas were doing after the performance. After the first performance of *The Sleeping Beauty*, Czar Nicholas I said condescendingly to Tchaikovsky, "Very nice." The Czar was familiar with every ballet in the repertory of his theatre and yet he had no idea that he had just heard the greatest ballet score the Russian theatre has ever produced. Like the rest of the Russian audience, he had a dilettante attitude toward ballet.

The Russians, as I have said, established ballet schools, and in these institutions the best teachers in Europe made great Russian dancers. All the influences—the French, the Italian, the Scandinavian—all the talent commingled to form in the nineteenth century in Russia the finest dancing academy in all the world.

By the time I first saw ballet at the Maryinsky Theatre, both Pavlova and Nijinsky had left Russia, never to return. But there were still in St. Petersburg many great dancers. Principal among these were Tamara Karsavina, our ballerina, and Pierre Vladimiroff, who had succeeded Nijinsky as *premier danseur*. We idolized these dancers and strove to perfect ourselves.

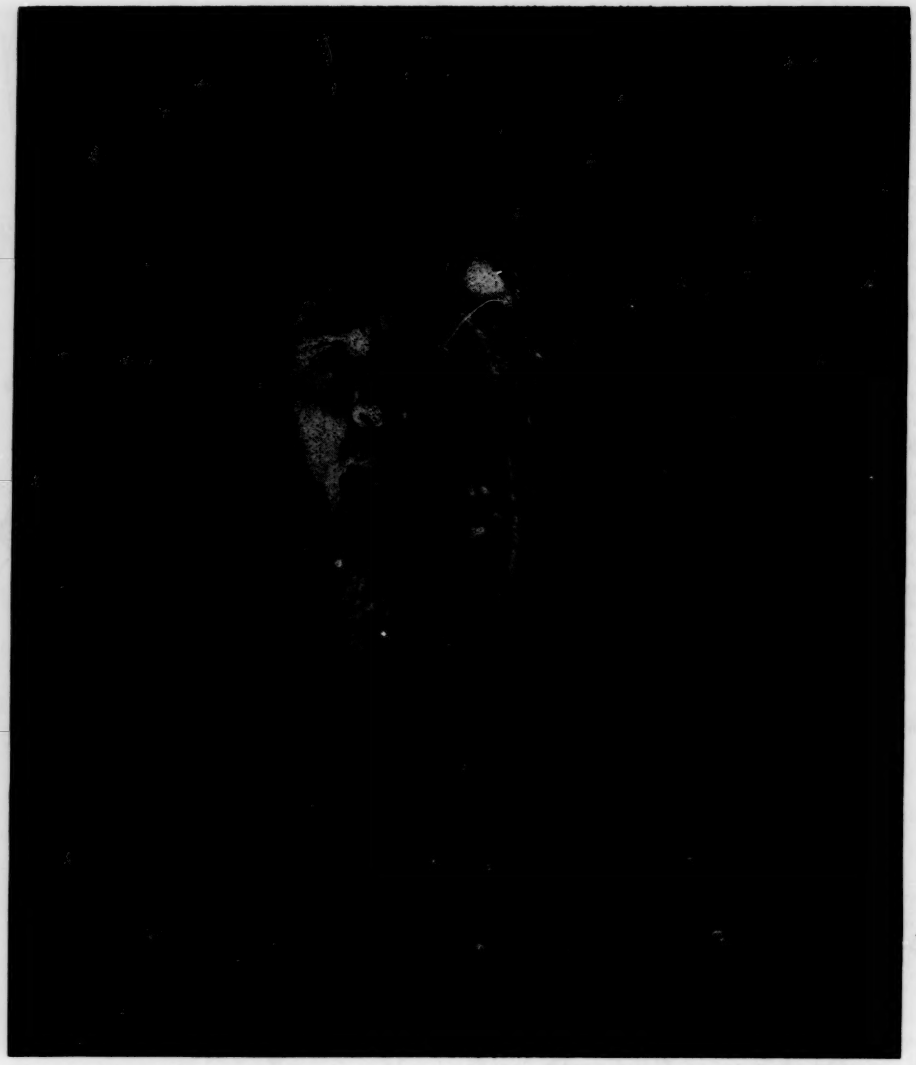
I worked very hard at the school, appeared in my first character role, a Spanish dance in Fokine's *Jota Aragonese*, in January 1916, and acted also on the stage of the Alexandrinsky, the Czar's dramatic theatre. At the ballet school we were trained in acting, too, and mime, where we learned the importance of stage gesture. We learned how different stage apparance was from ordinary life, how to work within theatrical disciplines to create illusion. One of my teachers, Paul Gerdt, appeared as a young man in Fokine's *Pavillon d'Armide* with two of his students, Pavlova and Nijinsky. Gerdt was then sixty-three years old, but from his stage presence he appeared as young as his students.

At the Alexandrinsky Theatre, I acted the part of the young student in Andreyev's *Professor Stortzine*, among other roles, and at the Mikhailovsky, the Imperial Theatre for opéra-comique, I danced and acted in *A Midsummer Night's Dream* to Mendelssohn's music and danced one of the Furies in the Meyerhold-Fokine *Orpheus*. Like all other students at the school, I was almost oblivious to what was going on in the world outside. Few of us knew there was a war.

When Czar Nicholas II abdicated in March 1917, the Imperial Ballet School was closed down. I lived at my aunt's in St. Petersburg, waiting for the school to open again. I worked as a bank messenger, as a saddler's apprentice, and at nights played the piano for silent movies in neighborhood theatres. During the October Bolshevik Revolution later that same year, Lenin selected the balcony of the *prima ballerina assoluta* of the Imperial Theatre, Mathilde Kchessinska, from which to address the people. I remember hearing him that night. I had gone, with a group of my fellow students from the school, to see what was attracting the huge crowd. All of us thought the man on the balcony must be a lunatic. Then we were young; we did not understand the Revolution.

The Bolsheviks did not wish to reopen the Imperial Theatres: the theatres were, after all, aristocratic and "bourgeois" institutions. But Lunacharsky, the new Bolshevik Minister of Education, was a balletomane. He persuaded the Bolsheviks

(*continued on page* 54)



George Balanchine: a recent portrait

members of the

New York City Ballet

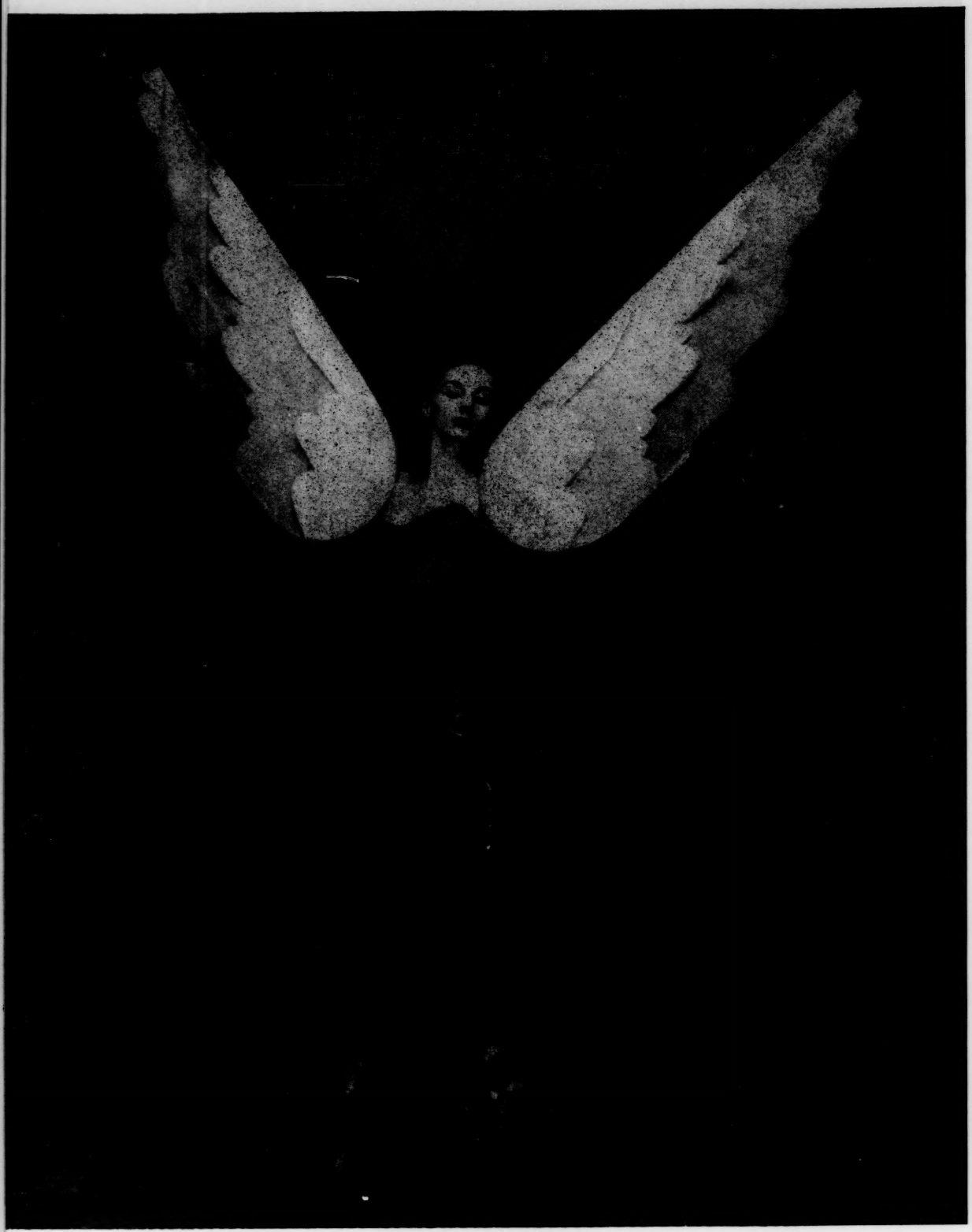
in a photo album

by George Platt Lynes ©

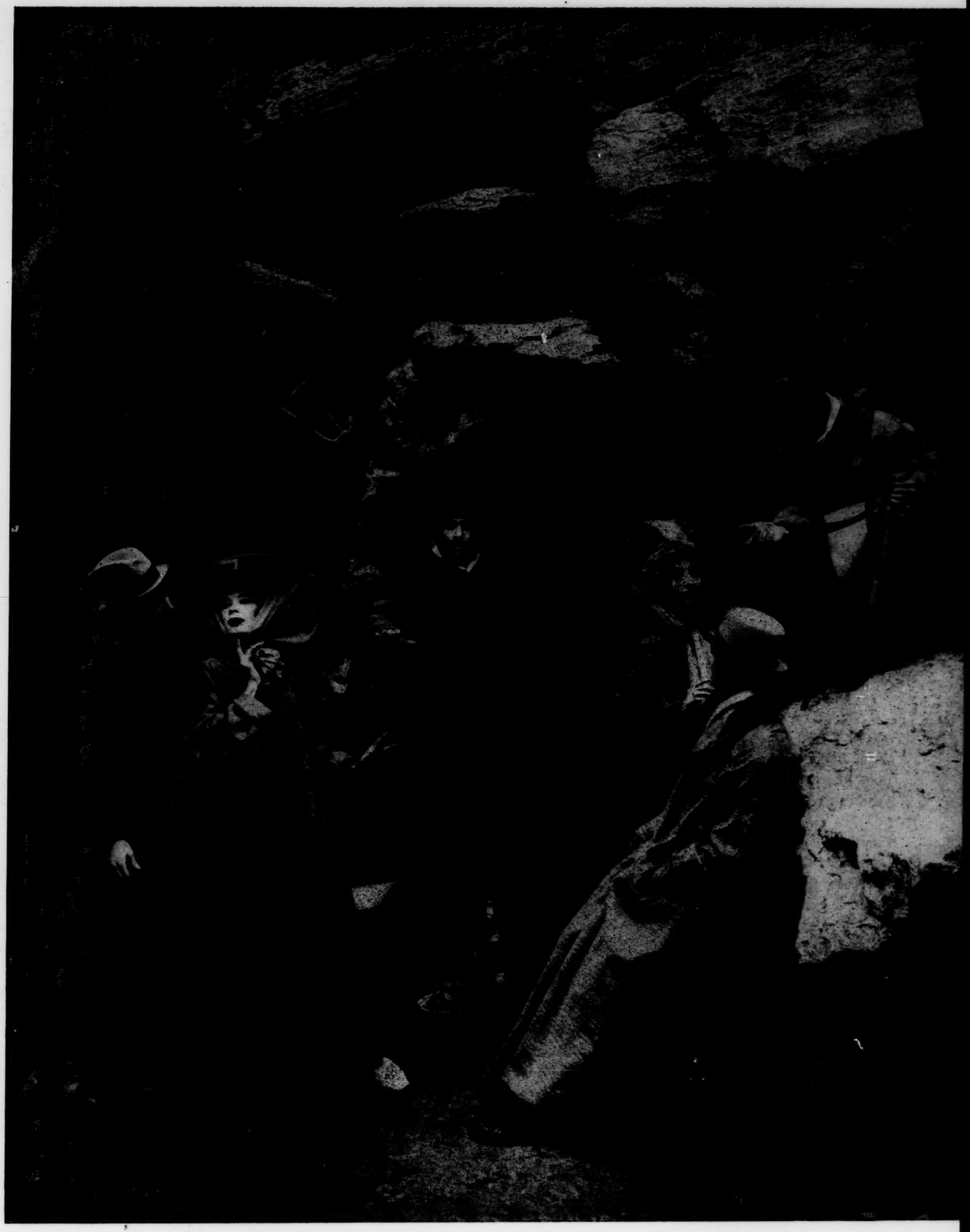
Jerome Robbins in Tyl Ulenspiegel

Janet Reed in Cakewalk

André Eglevsky in à la Francaix



Tanaquil LeClercq in Metamorphoses



Picnic at Tintagel: *Jacques d'Amboise, Diana Adams, Robert Barnett, Francisca Moncion, Edwina Fontaine, Brooks Jackson, Stanley Zompakos*

Edouard Manet:

Manet's first masterpiece, a painting of Spanish dancer Lola de Valence, partner of Camprubi, was violently attacked and defended by critics of the 1860's.

Several years before Degas had sketched a single ballerina, his contemporary and life-long friend, Edouard Manet, had captured on canvas all the vigor, strength and color of the Spanish dance. Today few people associate the name of Manet with paintings of the dance, although one of his greatest works, the "Ballet Espagnol", which hangs in the Phillips Memorial Gallery in Washington, D. C., is a vivid dance scene. When it was painted, Manet, not yet thirty, was already experimenting with the bold patterns and original use of color which made him one of the leaders of the French Impressionists.

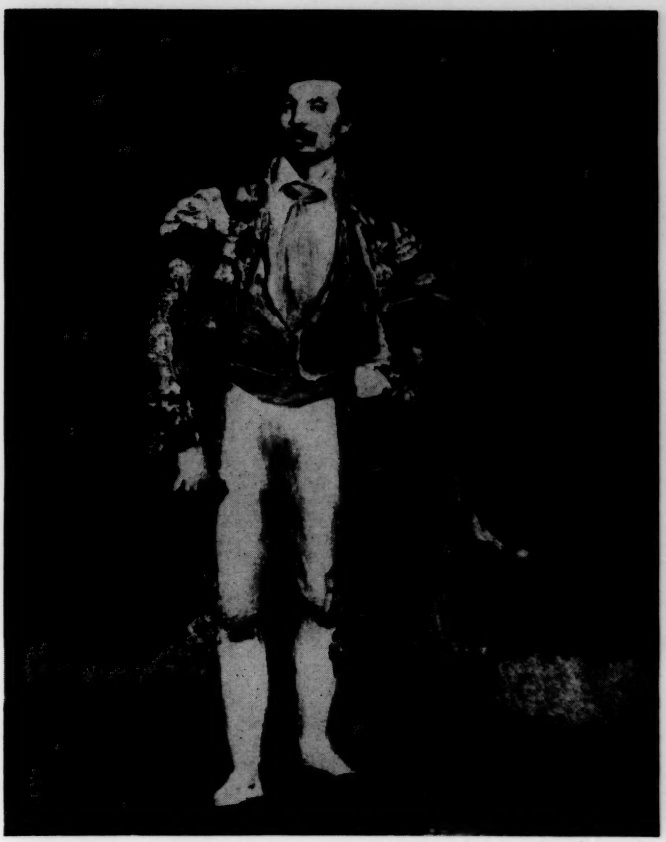
In 1862, Manet was violently enamoured of Spain and all things Spanish. As a child, he stood fascinated before the paintings of Ribera, Velasquez and El Greco in the Louvre. When he was sixteen, he had gone on a six-months cruise on a training ship, which took him to Rio de Janeiro, where Spanish influence was strong. But he had never visited the Iberian peninsula. Throughout Manet's youth, Théophile Gautier and other writers of the romantic school had rhapsodized about Spain, and the exotic land stirred the imagination of the young artist. His interest deepened when his first Spanish painting, a portrait study of a guitar player, was not only accepted by the Salon of 1861, but won an Honorable Mention.

Early in the following year, a first-rate company of Spanish dancers appeared in Paris. Headed by the veteran "master of the bolero", Mariano Camprubi, they made their first appearance at the Théâtre de l'Odeon on April 27, 1862, in a ballet called *La Flor de Sevilla*, which had been interpolated in the first act of a play, *The Barber of Seville*. The featured dancers were Anita Montez, Lola Melea (later known as Lola de Valence, after Valencia, the province where she was born), and a gentleman whose name appears variously as Alimany, Alemany and Almancy. Camprubi was both *primer bailarin* and choreographer.

Although they were celebrated in their own country, where Camprubi was first dancer of the Teatro Real of Madrid, the Spanish dancers caused little sensation in the sophisticated French capital. They enjoyed a modest popularity, but only a handful of artists — among them Manet, Gautier, and the poet Baudelaire — took them seriously. Manet, in particular, was captivated. He haunted the theatre where they were dancing, sketching them individually and in groups. After a few days they went off on a tour, but in August of the same year they returned for an engagement at the Hippodrome, a glorified circus where they shared the bill with acrobats and equestrians. This time Manet managed to persuade the entire company to pose for him. The son of a moderately well-to-do family, Manet never had to depend on his painting for a living;

painter of Spanish dance

by Lillian Moore



Mariano Camprubi, "master of the bolero" was greatly admired and several times painted by Manet when he brought his little company to Paris in the mid-1860's.

he probably paid the dancers well for their hours of posing. He also rewarded them with immortality.

For his "Ballet Espagnol", Manet decided to show Camprubi's little company on the stage as it actually appeared in *La Flor di Seville*. Since his own studio, in the rue Guyot, was too small to accommodate the seven people involved, he borrowed that of Alfred Stevens, at 18 rue Taitbout, where the picture was completed. The painting shows Lola seated on a bench at the left, while Alimany stands beside her, apparently accompanying with his castanets the two dancers performing in center stage, Anita Montez and Camprubi.

When it was exhibited at the Martinet gallery in the following year, "Ballet Espagnol" attracted an enormous amount of attention, but not all of it was favorable. The artist was harshly criticized for his startling use of color, and for depicting the crude and glowing shades of the Spanish costumes against a background of unrelieved black. Today the crushing impact of Manet's innovations has been softened by time, and the painting reveals the artist's sensitive insight into the very soul of Spain and its dancing.

Not satisfied with the group picture alone, Manet painted indiviual portraits of Camprubi and Lola, and there is a rumor that still another portrait, of Anita Montez, exists somewhere in America. Camprubi, in a small but marvelously painted full-length portrait, is shown in the typical dancer's stance, with feet turned out—even in repose—at an angle of nearly ninety degrees. A cape is thrown over one arm, and one shoulder is lifted with unconscious arrogance. He is not handsome, but his thin face with its high cheekbones and splendid black moustaches is full of insolence and fire.

Manet's "Lola de Valence" has been called his first masterpiece. Painted at this same period, in 1862, it may antedate the "Ballet Espagnol". The dancer stands in the wings, in fourth position; one hand is on her hip, the other holds the fan with which she is about to dance. A curious smile plays about her lips, and her dark eyes are provocative. Her whole figure is sturdy, earthy, full of what one critic has called "a refined savagery".

"Lola de Valence" was also exhibited at the Martinet gallery, and when it was violently attacked by the conservative art critics of the time, Baudelaire defended it in a little quatrain:—

"Entre tant de beautés que partout on peut voir,
Je comprends bien, amis, que le desir balance;
Mais on voit scintiller dans Lola de Valence
Le charme inattendu d'un bijou rose et noir."

manet . . .

A few years later Emile Zola, one of the first writers to recognize Manet's genius, praised the painting and called Baudelaire's little poem "a rhymed summary of the whole personality of the artist".

Lola now hangs in the Louvre, secure in her fame. Many years after Manet had painted her, Auguste Gilbert de Voisins, the grandson of the great ballerina Marie Taglioni, came across the Spanish dancer in an obscure night club in Algiers. He has left a lively description to supplement Manet's portrait: "One cannot call her beautiful, but this big spider does not lack grace . . . She knows how to dance, she is supple, her gestures are well accented; she interprets the popular songs which serve as her accompaniment and illustrates them with a precision which is enchanting . . ." Young de Voisins, who was only sixteen at the time, became mildly infatuated with Lola, who must have been nearly fifty. Although he had never shown any particular interest in the art which had made the name of his grandmother, Taglioni, a synonym for aerial grace, he persuaded Lola de Valence to give him lessons in Spanish dancing. They lasted all of two weeks, until his father decided that the youngster had had enough of glamorous Algiers and the tempting charms of elderly Spanish dancers.

Danses Espagnoles, a study for Ballet Espagnol, showing Camprubí's entire company, is now in the Majowsky Collection in Budapest.

The paintings below of a dancer-guitarist named Pagans and of his partner, vital and detailed as they are, are miniatures painted on a pair of tambours de basque.

A sketch of Lola, which Manet probably did preparatory to painting the formal portrait, is now at Harvard University. He also made a lithograph of her which was used as the music cover for a song by Gabriel Astruc. Lola, possibly realizing that it would be good publicity for her, financed its publication. The price of one copy at its present value would probably have paid her salary for months.

Manet's preoccupation with Spain lasted until 1865, when he went there. This journey was for him a culmination of a phase of his art; on his return he put aside his sketches of the bullfighters and dancers and guitarists who had fascinated him for so long, and turned to other subjects. It is not unlikely, however, that his dance paintings may have suggested the possibilities of such subjects to Degas, who painted his first ballet picture in 1866.

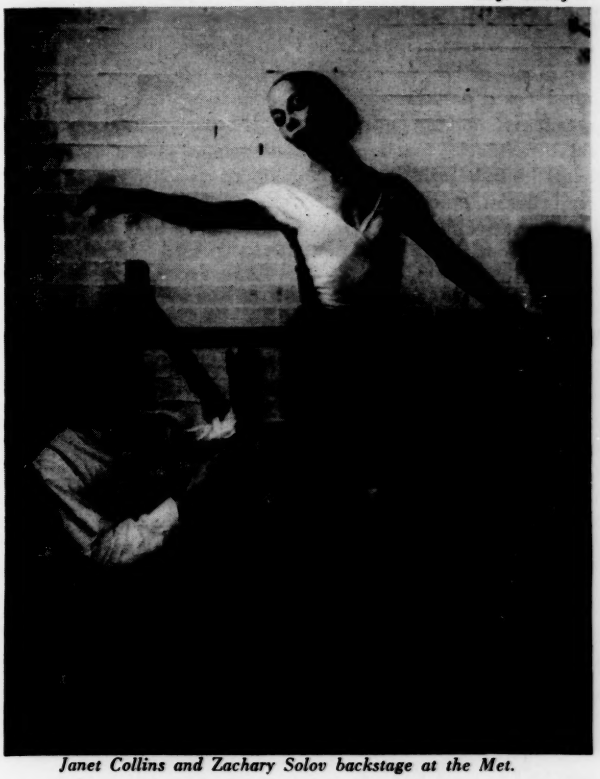
Some years later Manet's interest in Spain and its dancers was briefly awakened, also by accident. The Spanish province of Murcia had suffered a disastrous flood. A Paris journal, *La Vie Moderne*, sponsored a highly original exhibition for the benefit of the victims. The editors commissioned about twenty of the most famous artists of the day, including Renoir, Henner, Carolus Duran, and Manet, to decorate the stretched skins of twenty *tambours de basque*, which were exhibited and then sold at auction. Manet's bore a large pink rose, and two pairs of dancers' legs, seen from the knee down, clad in tights and ballet slippers, with toes coquettishly pointed. This attractive little fantasy was seen by a guitarist and dancer named Pagans, who commissioned Manet to decorate a pair of *tambours de basque* with portraits of himself and his partner. The little pictures which resulted are among Manet's most vital paintings of Spanish dancers.

In the one instance where Manet sketched a classic ballerina, it chanced that she too was a Spaniard—Rosita Mauri, the première danseuse of the Paris Opera. She was a close friend of Antonin Proust, whom Manet had known since they were schoolboys together. Proust brought Mauri to the artist's studio one day in 1879, and Manet drew her on the spot. The little sketch is full of charm, but there is nothing in it to suggest the great dancer. Manet has portrayed her simply as an attractive girl.

Oddly enough, a Manet painting which has nothing to do with the dance is the only one of his works which has inspired a choreographer. *Bar aux Folies Bergère*, created by Ninette de Valois in 1934, was suggested by the famous picture (with the same title) of a blonde bar-maid standing at a counter before a mirror. THE END

an interview with Janet Collins

sedge leblang



Janet Collins and Zachary Solov backstage at the Met.

the First lady of the metropolitan opera Ballet

by Norma Gengal Stahl

The young woman at the door was dressed in slacks and sweater. The waist, held by a wide belt, seemed no bigger than the span of a hand. Above the supple shoulders were the slender neck and beautifully held head, with its satiny black hair caught in a chignon. The skin a golden tan. The face a molded oval: the domed foreheard, the rounded cheekbones, the features a harmony of curved forms, beautiful as an African wood carving. This was Janet Collins, the superbly disciplined dancer who took New York by storm in her very first concert nearly four years ago. With that first burst of recognition came her acceptance as a leading personality in both the modern dance and ballet worlds. But hers is one of the rare kinetic gifts which makes it unimportant to classify her with any school. It is enough to say of Janet Collins that she is a true dancer.

It was evening now, after working hours, and she was relaxed. With a mixing spoon in her hand, she was preparing her late supper. Quiet and untheatrical in her manner, anyone could guess her profession—the gesture of an arm, the elegance posture, the rhythm with which she performed routine domestic tasks.

As I waited, I looked about the room. Uncluttered to the point of spareness, it contained the essentials of a dancer's home life—ingeniously arranged to give a feeling of harmony and tranquility, a place to live and work. The floor was bare and smooth. Against one wall stood two large curved bamboo screens which concealed wardrobe trunks. Against the opposite wall were the bed which served as a sofa, a table, a lamp, a phonograph. A dining room table and chairs and a clothes dummy, on which the dancer designs her costumes, were the remaining furniture. For decoration, white candles glowed in the white

room. On a high ledge stood tiny African figurines. A black wrought-iron bird cage hung from one corner of the ceiling, red pepper berry branches spraying out between its bars. Two parakeets chattered in the opposite corner.

Miss Collins sat down beside me as we chatted. She opened a nearby cabinet to find an album of dance photos. A miracle of tidiness revealed itself. Envelopes of all sizes stood neatly in a row. There was nothing lying about—seemingly, nothing unassimilated. I broached the first of the two subjects that I particularly wanted to discuss with her—the frequently publicized conflict between modern and ballet techniques.

"There is no conflict," she answered at once. "You need both to extend the range of the body."

But, I persisted, ballet tries for the illusion of effortlessness. Modern dance often wants to suggest the very opposite, to communicate tension and effort in the body. Did she have a special mental formula for keeping the floating arms in ballet, for example, from turning into the arms of a modern dancer, moving against resistant space?

"The illusion you communicate while dancing," she said, "depends on what you feel about your dance. For instance, I love Mozart. For that I need elevation and lightness, which I've learned from ballet. I love spirituals, too, and for that there is modern dance and a feeling of the earth."

She explained that her earliest dance training was in both schools, was in both techniques, in addition to studies in ethnic dance. She started ballet training at the age of twelve in Los Angeles under Louise Beverly and Charlotte Tamon. Shortly thereafter she began modern training with Lester Horton. Her studies continued with others of both fields, including Carmelita Maracci and Adolph Bolm, and later Hanya Holm and Doris Humphrey.

The second of the subjects on my mind was more delicate. There have been many instances of brilliant negro concert dancers before Janet Collins, but they were in the ethnic or modern field. What, I wondered, had there been for a young negro student to work for — what goal to make the years of work and discipline bearable when no one had ever heard of a negro dancer joining a ballet company, much less becoming a ballerina.

"I didn't think about that," said Janet Collins. She added, however, that once in her teens, she had been forced to think about it. The Ballet Russe de Monte Carlo had come to Los Angeles. The company was studded with the names of the great: Massine, Danilova, Slavenska, and it was in need of young dancers. Janet Collins was one of those who auditioned for Massine. He was impressed and complimented her on her dancing.

"But," said Miss Collins, "they couldn't take me along just for specialty roles. It would have been too expensive. And for the corps de ballet, he said he'd have to paint me white."

What had she done after that?

"Cried for an hour," she said. "And went back to the *barre*."

Years later in New York, she met Zachary Solov, the young new choreographer for the Metropolitan Opera Ballet. He wanted her as premiere danseuse for "Aida," perhaps other operas. He recounted to her his conversation with Rudolph Bing, the Metropolitan's General Manager.

"There's a young dancer I want to use. She's a Negro," he had said.

peter basch

Janet Collins with Loren Hightower in the ballet from the opera Samson and Delilah

"Is she good?" Bing asked.
"Very," Solov said.
"Then hire her."

That was three years ago. Only a year before that Janet Collins had arrived in New York, virtually unknown. It is not accurate to say that she became a star overnight. It took, in fact, several days before the Sunday papers came out with notices of her first official New York appearance. On the basis of only two solos during a performance at the 92nd St. 'Y" she was acclaimed as "the most highly gifted newcomer in many a season," "the most exciting dancer in a long time" etc.

DANCE Magazine's reviewer wrote about her at that time: ". . . All locomotion seems to be accomplished at a distance of about an inch from the floor, with the feet touching it for only rare moments of punctuation—there's never any effort involved—no strain in the elevations—no limit to the speed and complexity of the turns. And the effect is one of pure, unimpeded joyous dance movement."

Among the results was that Hanya Holm cast her as principal dancer in the Broadway musical "Out of This World" (for which the young Californian won the Donaldson Award as the finest dancer of the 1950-'51 theatre season), and Zachary Solov was inspired with the idea of having her in the Opera Ballet. Now, in her third season at the Metropolitan, she has danced not only in the exotic "Aida" and "Samson and Delilah," but the Spanish "Carmen" and strictly classical "La Gioconda." Her extraordinary technical range of movement has been used to advantage.

This season, she is dancing in no new ballets. Although the Metropolitan has embarked upon the job of resuscitating opera, and is paying serious attention to dance as part of its program, it is still very short of funds. Nevertheless there is a great deal to do.

On a typical day, dancers are assembled at 10:00 a.m. for rehearsals and classes lasting until 5:00. Four times a week there are free classes taught by Margaret Craske of the Metropolitan Opera Ballet School and by Zachary Solov. In addition, after-five classes are available at reduced rates to the ballet's members. But, according to the company's ballerina, there is not yet enough dance performance connected with the Opera. There is talk that its choreographer will prepare a special program for the group to take on tour during the off season. Other talk includes the possibility of all-ballet evenings at the Met. In the planning stage at least, all of this is hopefully reminiscent of the beginnings of the Sadler's Wells Ballet.

Yet, Miss Collins adds, although she enjoys being a dancer of the Opera, she is primarily a concert performer. She spends free hours working to build her repertory of dances, and except during the Opera season, she is busy touring the country with her own program. Choreography interests her intensely, and she is convinced that she will continue to use as broad a technique as she can master, always toward the end of expressive communication.

It was from Carmelita Maracci, she says, that she first learned that technique, or techniques, are only the tools.

peter basch

in a moment from a current work to Mozart's "Eine Kleine Nachtmusik"

Among the many other things she had learned are how to conquer fear on the huge tilted stage of the Met, and how to project movement to the uppermost tier of the vast Opera House. From her concertizing, she has learned to perform anywhere, and sometimes to create illusion without benefit of set or cyclorama, but by performing strength alone.

Many of Janet Collins' dance compositions have been inspired by her birthplace, New Orleans. Yet she was only four when her family moved to Los Angeles. Her parentage is Negro and French. Her father was a tailor, her mother a seamstress. Their parents saw to it that Janet, her four sisters and one brother, were well educated. All the children went to college. Two sisters are social workers, one is a teacher and another is studying at the Sorbonne in Paris. While she was still in Junior High School, Janet made her first professional appearance on stage—as an adagio dancer in vaudeville. Later, she danced in Hall Johnson's 'Run Little Chillun'" and "Mikado in Swing." She was a member of Katherine Dunham's first touring company.

Janet Collins finished speaking, leaned her head against the chair and looked gravely tired, like a child. Her career, fully and carefully prepared, saw its first brilliant acceptance just a few years ago. She has not failed it. The future lies richly ahead. THE END

From Japan:

Members of the Kabuki (trans: the art of song and dance) Theatre, long awaited and much discussed, are at last being brought to this country in a company organized by Yukiko Azuma. This first major Japanese dance company to appear in the U. S. is being presented by S. Hurok in cooperation with Prince Takamatsu (brother of the Emperor) and the Japanese Ministry of Foreign Affairs. The limited season at New York's Century Theatre, starting February 16th, inaugurates a world tour for the 300 year old form of entertainment. Above: Director Yukiko Azuma and featured male dancer Kikunojo in "The Festival".

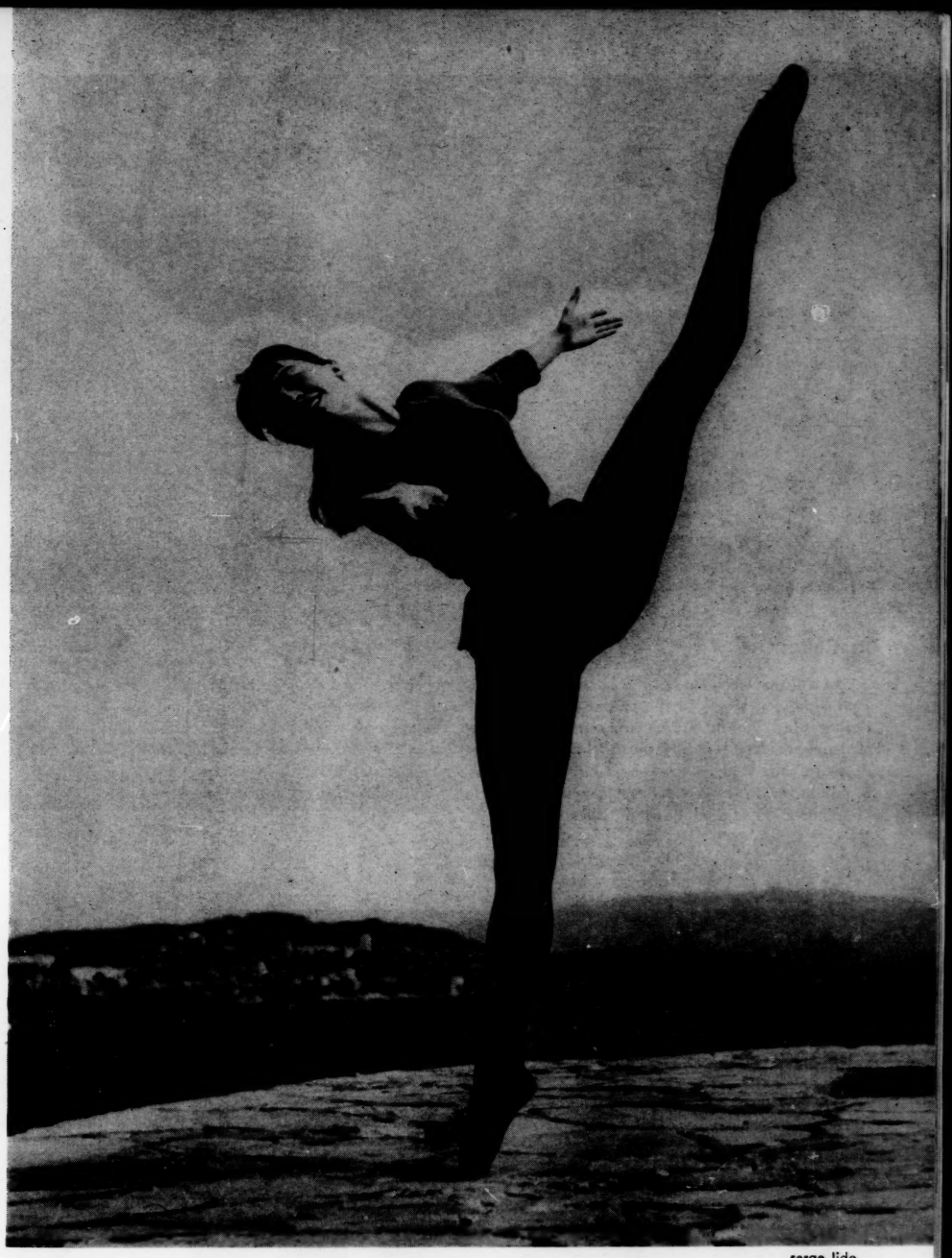
ellen auerbach

on the international

From Argentina:

Renate Schottelius, modern dancer, choreographer and teacher now studying in New York. Along with Tao Strong and Louise Lippold she appeared in an interesting Contemporary Dance Arts program at the Educational Alliance on January 10th. German-born, Miss Schottelius was at one time a member of the Berlin Opera Ballet. After coming to South America in '39 she became a choreographer and soloist of Buenos Aires' popular Miriam Winslow Co., and is currently considered Argentina's leading modern dancer.

scene . . .



serge lido

From France and Hollywood:

Leslie Caron against an expanse of French Riviera. The attractive young dancer was a soloist with Roland Petit's Les Ballets des Champs Elysees when Gene Kelly saw her and helped her become a film star. She makes her debut on the American stage as guest artist with Roland Petit's Ballets de Paris, which opened a twelve week season at the Broadway Theatre on January 16. Collette Marchand, nicknamed "Les Legs", and choreographer Petit are featured. Violette Verdy, Claire Sombert and George Reich are among the soloists. (The complete season will be reviewed in the March issue).

Miss Caron, daughter of a French chemist and American dancer Margaret Petit, was in Biarritz when this picture was taken, to receive an award from the International Film Festival Committee for her work in the title role of the charming American film "Lili".

bob m. borowicz

In Chile:

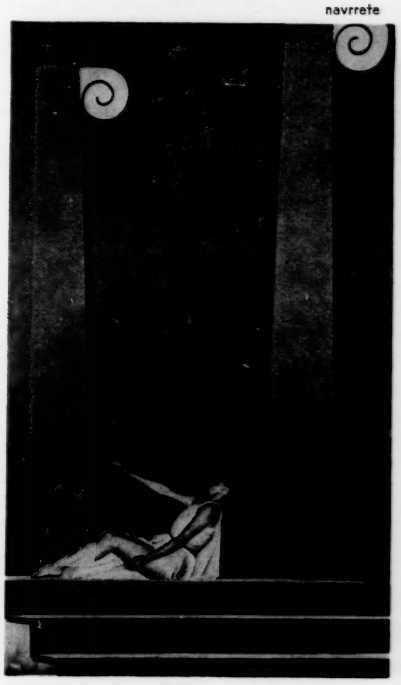
The Sulima Classical Ballet Co., one of South America's most accomplished full-scale companies, is seen above in the climax of Act 1 of "Noche de San Juan". Featured dancers Nina Grivoza and Vadim Sulima are center. The ballet, the name of which means St. John's Night—or Midsummer Night—concerns the legend that the flower of the fig tree can only bloom on Noche de San Juan. With a score by Chilean composer Salvador Candiam, the work proved to be the highlight of Santiago's winter dance season. The Sulima Company last year presented the Soviet ballet, "The Fountains of Bakchisaray".

courtesy of the american swedish news exchange

In Sweden:

"Medea", based on the Euripedes tragedy, a new ballet by Bergit Culberg, to music of Bela Bartok, premiered on December 1st by the Swedish Royal Opera Ballet. The title role, stunningly portrayed by Martha Graham ("Cave of the Heart") and Judith Anderson ("Medea"-Robinson Jeffers), and by many great actresses of the past in all countries, is difficult for the ballet. The latest version of the violent tale of the barbarian sorceress scorned by her Greek husband is reported to have been received with acclaim by Stockholm audiences. Above: Elsa Marianne von Rosen as Medea (center), Gerd Andersson as Kreusa and Willy Sandberg as Jason.

navrrete



From Greece:

Panegyris, the Royal Festival Company of singers, musicians, and dancers under the direction of Dora Stratou. December and January found them in several New York appearances prior to a nationwide tour. Although their costumes were sumptuous and abundant, the group had a disarming lack of theatricality. Emphasis was on spontaneity and naturalness of performance and on the authenticity of the dances, which ranged over many centuries. Particularly striking were the warrior dances with their tight hopping steps and the undulating lines of male dancers, usually led by a leaping soloist.

In Mexico:

Ana Merida in her latest work, "Psyche" (with decor by her distinguished artist-father Carlos Merida), one of the numerous dance offerings of the Belles Artes winter season. Contrary to the fear that government budgeting would make any season impossible, the Mexican Ballet, under its new director, Angel Salas, performed works by Guillermo Arriaga, Rosa Reyna and Miss Merida, whose versatile performance and choreography made her return to the Mexican Ballet especially welcome.

walter e. owen

offstage . . .

"Fledermaus", the Metropolitan Opera's annual New Year's Eve gift to New York's opera goers, had a special guest artist this year. It was ballerina Alicia Markova. Partnered by Roland Vasquez, Markova resembled a firefly let loose in plushy Vienna, 1874. The lifts designed for her by Zachary Solov were especially imaginative and Markova floated through them with a delicate aplomb that literally stopped the show.

talbot

With the intense animation integral to rehearsals, "Zizi" Jeanmaire, Alexandre Kalioujny and Dania Krupska work on the much-anticipated musical "Girl in Pink Tights", which opens at the Mark Hellinger Theatre on February 25. Jeanmaire, great popular success as a result of her appearances here with the Petit ballet and her more recent role in the film "Hans Christian Andersen", will sing and dance the title role, partnered by Kalioujny, who until recently was premier danseur at the Paris Opera. Dania Krupska, an outstanding dancer herself, is assistant to choreographer Agnes de Mille.

deschamps

This interesting photo represents a Paris custom unknown in the U.S.A. — the feting of dancers by dance critics. In Paris, where this photo was taken several months ago, it is an established custom. Above, members of the Association des Critiques de la Danse honor Nora Kovach (center) and husband Istvan Rabovsky (second man to her right — at her right hand is Serge Lifar) at a special luncheon. The young Hungarian couple, after making two successful TV appearances, will dance next at the Sahara Hotel in Las Vegas, Nevada during the month of February.

American in the fiji islands

half-way around the world to choreograph dances for a film

by Daniel Nagrin

The problem was fantastic since I came knowing nothing of Fijian dance, since nothing of any significance has been seen, published or recorded outside of Fiji. I had to get to work quickly so the time for research was limited. As soon as I got to Fiji, the Office of Fijian Affairs put me in contact with a group that was rehearsing a *meke* (ceremonial dance) for the annual Council of Chiefs.

For one week I lived and studied in the village of Mokani with Jona Mualevu, an old man who had taught all the young men of the village this *meke*. The fortunate thing was that this dance included sections with the fan, club and spear, so I learned not only the basic style of Fiji dance, but different kinds, including a sitting hand dance.

The style of the Fiji dance is harsh and masculine. There are no soft movements, and no hip movements. Always there is an aggressive attack on all movements. The gaze of the eye is always level, never turned inward in introspection, and with but one exception, never looking upward or down. There is real agility and style in the abrupt figures and gestures of the arms. There is also a unique use of the head that only experienced dancers achieve; restrained head jerks that come in as surprising afterbeats to big movements. They punctuate and enliven the dance. Some areas add short up and down shoulder movements that achieve the same effect. Stylistically, there is a very distant relationship to the Indonesian areas, i.e. turned up feet, bent knees and a great use of arms in an illustrative manner, but there is none of the complexity, skill and sensuality one finds in Indonesian dance.

The traditional dance is a line of men or women, from three at a sitting hand dance, to several hundred, generally performing in unison.

What little Fijian dancing I saw, told me that though it was unique in style, it was not a simple matter of filming the most interesting group of dances we found here.

First, the script of "His Majesty O'Keefe" called for specifically oriented dances — a ceremonial presentation of copra that develops into a fierce charging spear dance, featuring Archie Savage as Boogulroo; a "Dance of the Maidens" to show off the seductive powers of Kakofel, played by Tessa Prendergast, and a frenzied war dance in which Archie Savage whips up his warriors to attack O'Keefe. In no case was there a traditional Fijian dance that filled the bill.

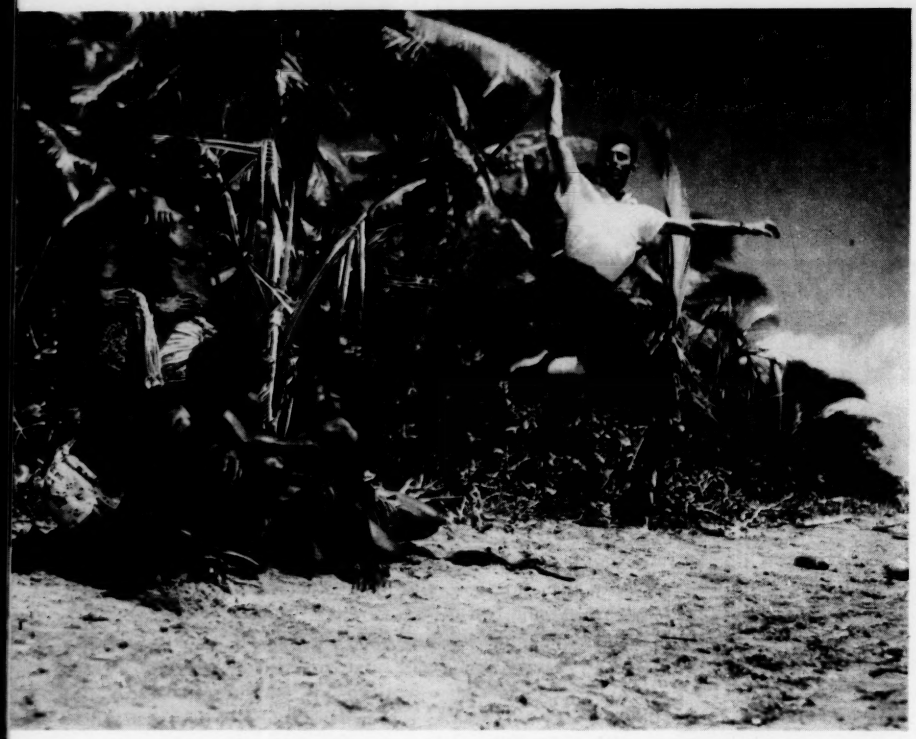
Further, the form of the Fijian dance has many untheatrical qualities. Like most folk material, each dance is very long — from twenty minutes to half an hour. Second, the dance is broken into short bits of twenty to forty seconds each. The singers lead off for several verses as the dancers stand and clap. After a bit, the dancers start, performing a short section which comes to a clean stop. Then the same dance 'verse' is performed once again at a faster tempo, again to a clean stop. This pattern is repeated for six to ten verses. Some of the dance verses have brilliant and exciting climaxes. Others seem to just peter out.

I could use the dance material only as a base for style and texture. It would have to be altered without being changed. How?

Its slow, static form would have to be shelved so as to keep pace with the furious tempo of an adventure film featuring Burt Lancaster. And always it was necessary to remember that the two principal dancers, Archie Savage and Tessa Prendergast, had styles of their own that had to be met halfway.

The casting call went out to the villages, and the strangest assortment emerged at Deuba Beach, our headquarters — young men who had never danced the traditional *mekes*, but with great strength and agility, and old boys with tremendous style, but no strength or flexibility.

Auditioning was fantastically difficult, since the Fijian is no soloist. The only time the Fijian dances alone is when he wants to be funny and then he does a crude take-off on the Polynesian hip undulations of Samoa and Hawaii. The



Daniel Nagrin gifted concert dancer who has appeared in Broadway and Hollywood productions, photographed north of Australia and south of Japan on the Fiji Islands, while preparing the dances for Warner Bros.', "His Majesty O'Keefe" (released this month).

Above: demonstrating for dancers who appear in the film.

Below: chatting with American dancer, Archie Savage between "takes".

others sit about clapping hands and screaming with laughter.

The audition finally started to roll when they realized that if they didn't perform there would be no job. To many it was a great revelation since they were seeing dances of villages from all parts of Fiji, most of which they had never seen. To me, it was a gold mine of research.

Rhythmically it was a shock to find that Fiji is strictly a 2/4 rhythm island; in only one case did I come across dance to a 3/4 rhythm. This charming dance was performed by some Lau men of Fiji to the tune of an old English melody. (Fiji is one of the few remaining British Crown Colonies.) Probably, because of the 3/4 rhythmic base, it was also the only dance I saw that had any agility of the feet. One group from Sigatoka did some fabulous knee drops; another had a strange sideways shuffle that resembled a bullfighter edging up to his victim. The only turn is a hopping half turn — I can't remember seeing one leap from one foot to another. Jumps are rare.

The dancers chosen, I proceeded to teach a simple 3/4 step that was to be the basis of the copra ceremonial that preceded the spear ceremonial. Not only did it floor them, but the man who was assigned to play the *lali* — their chief percussion instrument, a small hollowed out log — sat in complete astonishment at the rhythm I was clapping, and then just burst out laughing. Only by suddenly doing the step and shouting "Dua, Rua, Tolu! Dua Rua, Tolu!" (which means "One, two, three!" in Fijian) was I able suddenly to charge them all into action. Actually, my strongest weapon in penetrating the understanding of the men were a few strategic Fijian words: "dua tale", which means — again, "vakarau" — get ready, "totolo" — faster, "vakamalua" — slower, etc. I finally achieved the technique of working without a translator, even solving certain problems by teaching them English phrases like "From the top!".

Rehearsal was a process very strange to these men, most of whom are farmers. If they did ever dance before, their traditional rehearsals were a matter of two or three hours in the cool late afternoon a couple of times a week. The intensive grind of a full working day under a hot sun, in light drizzles, on a sandy beach was disconcerting to say the least. The work went slowly at first. Then, one day, I was called away from rehearsal for about two hours. I entrusted the men to one of the dancers, Watisoni Naqau, a strange, silent man, built like a heavyweight fighter. I had just created a new phrase in the dance and left instructions with Watisoni to have the men practice and learn it. On returning, I found the group working furiously with Watisoni counting "One, Two, Three, Four!" instead of "Dua, Rua, Tolu, Va!", and the men dancing the phrase in real Fijian style. Over the entire phrase that I had given them there had crept the sublest change.

I learned then that if I demonstrated any new movement too fully, all their energies would fiercely go into an imitation of me, and consequently lose all their own style. Most of the movements given were new to them — leaps, turns, quick foot changes, knee drops — yet, by the simple process of throwing the movement at them, forcing them to plunge into performing it, making just enough corrections to preserve the phrasing and line, then by disappearing and leaving them in the hands of Watisoni, a former cane grower from the hills, we were getting a result which looked like traditional dance.

By the time we reached the stage of shooting the dance, my group of sixty-five men, from all parts of Fiji, had gained a discipline and power of performance that any professionals could be proud of.

It was impossible during the five days of shooting to make them accept the fact that when the director asked for a rehearsal they could go easy and save their energy. Each time the strange chant of the music emerged, they came tearing into view as if it were opening night on Broadway.

Even more gratifying was the speed with which they learned, once the method of procedure was set. We did a frenzied war dance, also led by Archie Savage, which was modelled after a photograph I had seen of the famous Ketjak of Bali. I selected this conception because in all Fiji there is no dance that passes into frenzy. It is always measured, restrained and somewhat self-conscious in performance. Further, it had been decided early in the film that any art motif of the South Seas was grist for our mill. So once again I presented the men with strange movements, this time of a frenetic, high-speed, complicated series of falls and off-beats.

By this time at least a dozen men had emerged who had achieved a sense of pride in controlled movement that made them very akin to professional dancers. Their endurance and agility made it possible to finish this dance in three days.

I left Fiji with all of the sighs and regrets one experiences on leaving a beautiful place, a wonderful people, a challenging experience, but most of all, one thought tugs at my mind. In that group of sixty-five men, now back on their farms or in the cane mills, there are a few who are split. They have been bitten by that insane and savage devil of the arts — the dance. These few have all the attributes and ability to make fine and beautiful dancers on any stage in the world. Certainly several will become "daunivucu meke" (dance experts who create variations and dances for their respective villages), for which they will be highly regarded. Actually, each of these talented men will be a fabulous dance expert in Fiji. During his experience of dancing for Warner Bros. he met the best dancers from Sigatoka, Namosi, Baravi, Lautoka, and he met Archie Savage, who showed him some of the loveliest "phrases" known to jazz, some of the frenetic power of African dance, and through me, they experienced some of the strange movements of modern dance. Here is enough either to free the mind of the Fijian choreographer and cause a renaissance of their dance, or enough confusion to create a bastard art.

I have a date with Fiji. I must go back to find out what they did to that pelvic fall, and the Lindy Hop, and the Boogie Woogie.

THE END

quoting . . .

Many poets have been strongly aware of the kinship of dancing to their medium of expression. The French poet Stéphane Mallarmé — whose symbolistic poem "L'Aprèe-Midi d'un Faune" led to the famous Nijinsky ballet "The Afternoon of a Faun" — once called ballet "the theatrical form of poetry." It is the realization of the imaginary, the dream turned into reality on the stage by which most writers are attracted. Some of them, like Emily Dickinson, express an almost physical longing to become part of dancing, to become one with its light-wingedness. Others escape with it into descriptive, poetic passages which emulate the dance's expression of grace and try to translate "the alphabet of the inexpressible" — which dancing has been called — into the idiom of their own artistic language.

Walter Sorell

•

I cannot dance upon my toes,
No man instructed me,
But often times among my mind
A glee possesseth me
That had I ballet knowledge
Would put itself abroad
In pirouette to blanch a troupe,
Or lay a prima mad!
And though I had no gown of gauze,
No ringlet to my hair,
Nor hopped for audiences like birds,
One claw upon the air, —
Nor tossed my shape in
Eider balls,
Nor rolled on wheels of snow
Till I was out of sight in sound,
The house encored me so —
Nor any knew I know the art
I mention easy here —
Nor any placard boast me,
It's full as opera!

Emily Dickinson

•

The Dance was developed among men under the direct guidance of the Gods.

Plato

•

One may judge a king by the state of dancing during his reign.

Chinese

Tell him there is measure in everything and so dance out the answer.

Shakespeare

•

La danse est une manière d'être.

Balzac

•

Their hands speak, and their feet seem to write.

Valery

•

French novelist, Gustave Flaubert, in his novelette "Herodias", describing the dance of Salome (of which the Bible says: "When Herod's birthday was kept, the daughter of Herodias danced before them, and pleased Herod. . ."): "She threw herself onto her hands, with her heels in the air, scoured the dais thus like a large beetle, and then stopped abruptly. Her neck and spine were at right angles; the sheaths of color round her legs went on like rainbows over her shoulders and framed her face, at a cubit from the ground. Her lips were painted, her eyebrows were deep black, and the eyes themselves almost terrifying. There were beads of moisture on her forehead like a vapor on white marble. She did not speak, but she and Herod looked at one another. . ."

•

As a lit match first flickers in the hands
Before it flames, and darts out from all sides
Bright, twitching tongues, so, ringed by growing bands
Of spectators, — she, quivering, glowing stands
Poised tensely for the chance — then forward glides
And suddenly becomes a flaming torch.
Her bright hair flames, her burning glances scorch,
And with a daring art at her command
Her whole robe blazes like a fire-brand
From which it stretched each naked arm, awake,
Gleaming and rattling like a frightened snake.
And then, as though the fire fainter grows,
She gathers up the flame — again it glows,
As with proud gesture and imperious air
She flings it to the earth and it lies there
Furiously flickering and crackling still —
Then haughtily victorious, but with sweet
Swift smile of greeting, she puts forth her will
And stamps the flames out with her small firm feet.

Rainer Maria Rilke
(translated by Jessie Lemont)

ethnic dance takes a new role in education

new vitality from ancient roots

by Esther Brown*

Physical Education majors at Colorado State College of Education rehearse for a college production of "Brigadoon".

Dance specialists in education, as well as in the concert field, are growing more and more restive. From all sides one hears murmurs of complaint. Critics as well as audiences are bemoaning the decline of creative vitality. There is a feeling that modern dance is going stale, that it exists in a vacuum, that it has alienated itself from humanity and from its cultural roots.

Educators have for some time been distressed by the vitiating effects of imitation, the absorption with the mechanical aspects of technical drill, and the increasing fear of creativity among college students. There is a boredom with what too often appears to be a pseudo-intellectual fadism. The hard-won individuality of the distinguished and powerful personalities in dance is often misconstrued as "individualism" and egoism, and the superficial imitation of their outer forms seems to have produced a sterile, impoverished sort of dance experience.

But all of this fretting and fuming may well be that divine discontent which ushers in a period of renewal. At least it serves to stir up a healthy questioning of basic values. It urges us to seek a deeper understanding of dance as a vital function for our contemporary world.

Dancers and dance educators, sensitive to the emotional and intellectual climate of the period, are aware of the emergence of a new direction, a fresh impetus. Anthropologists, ethnologists, psychologists, are converging on important new insights into the nature of man through a

Esther Brown has been dance director at Colorado State College of Education, Santa Barbara College of the Univ. of California, Indiana Univ., Illinois State Normal Univ., and other institutions of higher learning. She received most of her training under Margaret H'Doubler at the Univ. of Wisconsin and was an early student of Martha Graham. Miss Brown will be teaching a course in "ethnic dance in education" at Columbia Univ. next year.

study of his art, his music, his mythology and religious beliefs, in fact through all of his cultural forms. For them the dance is acquiring a new prestige as one of the most vital of these cultural forms. They see it as a dynamic embodiment, a summing up in action, of the spirituality of a people. Attention is being directed to the inner meaning of the ritual dances and prayer-dramas, the dance ceremonies and mimetic rites of ancient and primitive cultures. Scholarly research in the dance of the various culture areas, the American Indian, the African, the Oceanic, the Far Eastern, is being carried on along with research in music, art, mythology, and religion, all integral aspects of dance forms. New concepts in modern psychology throw fresh light on the meaning of ancient rituals. They offer valuable insight, not only into the nature of the people of these cultures, but into the nature of the collective unconscious of modern man. They bring to light the deeper undercurrent, the vital stream of fundamental instincts common to mankind, from which all basic forms of thought and feeling stem. It is from this rich store of collective vitality that great creators in dance, just as all great artists, have drawn and continue to draw their nourishment.

For those of us who are primarily concerned with dance as an educative process, as a vehicle for achieving a creative approach to life, this new field of study provides rich potentialities. As a source of fresh vitality, a more realistic self-discovery, and greater awareness of the total personality; as a means to a deeper understanding of others, these ancient ethnic dance forms can be used in a most valuable way in education. That they can extend the scope of dance, infuse it with new energy, and bring a more wholesome perspective to the entire field, is already being demonstrated by a few dance directors. Of all the recent trends in dance, this seems to hold the most exciting challenge, an invitation to unlimited discovery for teachers and students.

What are the most fertile sources of this rich ethnic material in education? Short of making field trips and participating in the dances as a part of the study of them, first-hand instruction from ethnic dancers who have direct contact with their culture, is the most satisfactory way of learning them. Equally valuable is the cultural background of the students themselves.

Surely no country in the world has such a rich variety of ethnic backgrounds as America. As a way of getting to know students, as individual personalities and in the totality of their cultural origins; and as a way of helping them to know themselves in this deeper sense, the use of their own ethnic resources is invaluable. For instance, a group of first-generation Japanese-Hawaiian students in a western college were able to reconstruct two versions (ancient and modern) of the Bon Odori, or rice-crop ritual, which some of them had learned as children in Hawaii.

These dances were beginning to fade from memory, but what one student had forgotten, another remembered, and hearing the music again helped. The Hawaiian students were eager to learn jitterbug and bee-bop, which they did extremely well, and they were accustomed to showing and teaching their Hawaiian dances, but of the more ancient Japanese dances they said at first, "They are so slow, and its just the same thing over and over again. The audience won't like them, they will be bored." But they were as surprised and delighted as anyone with their spellbound audience. The thirty men and women in their native costumes moving in a great circle with subtle, delicate gestures performed in perfect unison to the ancient music, against projected color slides of Japanese landscape, temple scenes, and a great image of the Japanese Wind God, for half an hour had captured a fragment of the deep calm, the long view of time and the mellow wisdom of their ancient culture. They felt it and their audience felt it. What this experience did for the students who danced and for those who saw it could be a book in itself. And anyone who doubts that ethnic dance can be good theatre, has much to learn. It *is* theatre, in its purest and most powerful form.

In some areas there are students who have first-hand knowledge of American Indian dance which can spark off a research project and contribute a rich experience to the dance program. In two western colleges I know of, this was the beginning of the development of Indian dance-dramas of great power and beauty. At one, a Mexican high school boy with an amazing knowledge of Indian dance, and himself a truly fine dancer, came to the campus and taught and danced with a large group of men and women. At the other, a student who had been a Koshare dancer at La Junta, aroused much interest and created a wonderful experience for other students, many of them college athletes. The appeal of these materials, of the Sioux Eagle Dance, the Hopi Snake Dance, the Navajo Yeibichai, the Sioux Buffalo, to college athletes, the football players, the basketball, track and wrestling stars, some who had never done any kind of dancing before, was amazing. In the study and performance of these dances, with authentic costumes, masks and other paraphernalia, to the weird powerful chants and drum rhythms of the Indian, they seemed to have recovered some forgotten part of themselves, to have released a dormant deep-seated energy and emotional vitality of which they had never before been aware.

With such experiences we see more clearly the relation of dance to sports and games. Within the physical education department, where the dance first emerged, and where it still is in many colleges to the annoyance of many dance educators this awareness of the common origin of dance and sports brings a closer feeling of unity. The foot-races, the wrestling matches, the ball games and contests, were an integral part (along with the dance) of the rituals performed to music. (The psychological significance of sports and games, of all forms of contest, is discussed in a most interesting manner by Otto Rank in "Art and the Artist" in a chapter he calls, "Games of Chance".) Like the dance, they served the vital purpose of projecting life-death tensions.

Remembering this will help the dance teacher to feel less out of place in the physical education department. In fact, the dance teacher who begins to use ancient enthnic

materials will soon find herself introducing the athletic elements into her dance programs. How exciting it is to see college athletes, dressed in kilts, and performing a wrestling match accompanied by bagpipes (as in the musical, "Brigadoon"). And what could be more theatrical than a Sword Dance or a Highland Fling performed by college athletes?

Often among foreign exchange students on a campus there are those who will, with some encouragement, give knowledge and instruction in their dance. A Burmese school principle on a foreign exchange, though he felt he knew too little, found he knew enough to give a most informative and delightful experience in Burmese dance to a class. Frequently in a community, or in neighboring communities, there are ethnic groups who still practice their aspects of education. It is the common bond of interest that cuts through the artificial divisions. It involves not only music, art, and drama, but anthropology, ethnology, literature, philosophy, comparative religions and applied arts.

The ethno-musicologist already has one foot in the dance. He realizes how necessary the experience of movement is to the full comprehension of ancient and primitive music. It cannot be grasped merely by passive listening. In the same manner, the art teacher who has engaged his classes in a study of Oceanic or African masks and sculpture, of American Indian art, of Oriental art, knows that these forms are intimately bound up with the dance. And he welcomes an opportunity of participating in a fuller realization of their meaning and of seeing them used in vital experience in ethnic dance-theatre.

skeets calvin

Students entertain with a Sioux Indian dance during a Colo. State College of Education basketball half-time.

dances or can give first-hand information on them. If teachers and students are alert to their environment they will often find materials in the most unexpected places. Exploring for resources, not only in the libraries and museums, but in the community and in the whole area, can be an experience that is valuable in itself, for the people of the community as well as for students.

The old problem of where the dance belongs in the college curriculum tends to evaporate as the dance finds itself a more integral part of most of the other divisions of the school. It is in the nature of ethnic dance that it not be divorced from its cultural context. It is basic to so many

The anthropologists and ethnologists also enjoy contributing what they know of the significance of these dances to the total culture. The dances are important revelations to them in their own work. One anthropologist who had been asked to lecture to dance students on the role of dance in primitive societies, reported that he had learned a great deal about his own field through this experience.

There is such a wealth of resources for the study of ethnic dance on a college campus, resources undreamed of in the professional dance studios. And in bringing together these separate areas in a vital experience of wholeness,

(*continued on page* 51)

young Dancers section

an answer to some questions

how they started

by Regina Woody

How to get started in a profession as exacting as dance, whether it be ballet, modern, ethnic, tap, acrobatic or ballroom is something all young dancers must face by the time they are sixteen. The questions, "Where shall I study?" "How can I get a job?" "Will I succeed," are asked over and over. You write: "Dear Miss Woody," and then proceed to ask questions whose answers lie within yourselves, while Father Time alone can answer the one about your success.

Perhaps you wonder how you can find the answers to the questions that lie within yourselves. Is there a reliable questionnaire or some sort of Aptitude Test you can take? Indeed there is. It is for you alone, as personal and particular as your likes and dislikes, your habits of study and practice, your desires and your aims. You can take it and you can grade yourself on it if you can read and if your are willing to look at yourself objectively and honestly.

The test consists merely of reading biographies and autobiographies of famous dancers. Go to your library, tell the librarian your errand. Do not ask for a book. The test is beginning. You must browse among the books on the shelves and choose one for yourself. Read only those books with whose authors you find it pleasant to identify. Read not only for pleasure but to see just how each particular person lived her life, solved her problems, met failure, achieved success.

As you read you will find the answers to your own problems by seeing how closely your reactions parallel theirs. You will marvel at the dancers who climbed straight to stardom as if they had wings on their heels. You will sympathize with those who struggled long to realize an ideal. Then, close the book and search your own heart. Ask yourself "What would I have done?" And thereby begin to know yourself.

Read these few excerpts from well-known books, excerpts chosen to show you how other people's reactions to their problems can help you solve your own.

* * *

***Margot Fonteyn* by Gordon Anthony**

Would you have been able to dance through air raids when you were only fourteen and weary from lack of sleep and the proper food, or would travelling all over the country as a child, being exploited because you were so gifted, always tired, always a little hungry because of the stringent rationing have made you hate to dance? It didn't have that effect on Margot Fonteyn, her dancing grew more beautiful every year.

* * *

***Dance to the Piper* by Agnes deMille**

If you wanted to dance would you turn down the offer of your uncle, a man famous in the moving picture industry, to send you through the United States on a concert tour by saying, "I'm sorry, but I am not quite ready." Would you have almost killed yourself trying to do everything ever done by a ballerina better than it had ever been done before, *after* you had obeyed your father by graduating from college *cum laude?* With a short stocky physique and a head full of dreams would you have struggled to give concerts in New York, going hungry and shabby that you might pay for a hall and costumes? Agnes deMille did, and realized her dream.

* * *

***Alexandra Danilova* by A. E. Twyzden**

Suppose you had been orphaned at two, as was Alexandra Danilova. At three her grandmother died and her godmother, who took her then, soon relinquished her to Lydia Gotoseva. Would you have survived, as did little "Shura", to twirl about on your bare tiptoes so gaily that everyone knew there was nothing she could possibly be but a ballerina. "Shura" was a born dancer, but the way was not easy. To succeed she had to go forward under her own power. Could you have been so hard working, so devoted, so determined with no father, mother or family to help you?

* * *

Angna Enters

Agnes de Mille

Margot Fonteyn

***An Unfinished Life* by Ruth St. Denis**

Would you have dared tell the Principal of your school that you were determined to dance if HE believed that dance was a product of the devil and told you so, saying that he would rather see you throw yourself in the river and drown than dance on the stage? Ruth St. Denis not only told him she was determined to dance but ran away from home after she had added a few well chosen words to the effect that he "was a narrow-minded old bigot." Ruth knew what she wanted and was willing to work hard to get it. Would you dare to do likewise?

* * *

***Alicia Markova* by Anton Dolin**

Suppose you were gifted as a dancer, so gifted that everyone who saw you dance was transported by your ability, would you have had the nerve to keep on dancing after you had been told by a physician that the reason your knee kept giving out under you was because you ought to be wearing a brace and not toe shoes? Alicia dared, and became one of the loveliest ballerinas the world has ever seen.

* * *

***Silly Girl* by Angna Enters**

Angna wanted to be an actress and an artist, but was embarrassingly shy and gentle. The first time she tried out for a play when she was a little girl she was refused in no uncertain terms, terms which indicated that she could never act in a hundred light years. Drawings she did in school drew much mockery because she struggled to put on paper what was in her head instead of what the teacher saw on the table. Indeed, one unkind mistress snatched the smeared drawing of a girl who was messing up her paper in order that she might be sent from the room and told Angna "This girl has more talent in her little finger than you have in your whole body."

"Ange," as she was then called was crushed. For years she dared not touch a pencil nor try to act. Only when she was grown did she take fifty dollars, money she should have used for food, and start to study. Now Angna Enters is famous not only for her dramatic acting, for her dance pantomimes, for her exquisite water colors, but also for her brilliant books.

* * *

There are many other books about dancers that you can read, but any biography or autobiography of a man or woman whom you admire will show you how they met their problems. You can find out a lot about yourself and reactions to problems by making yourself aware of what your behavior would be if you were suddenly confronted with the same problems these famous people were in their youth.

Reading these books must be done honestly. Don't kid yourself that you would do as the famous ones did, or identify with them so thoroughly that you are sure you'd behave in the same way. Read sympathetically and understandingly. Then, put yourself on the carpet. There is no penalty involved for failing to answer the questions their way. The penalty will come only if you cheat yourself on the answers, for later on when you are faced with your own problems you must treat them honestly, too.

It isn't failure to answer differently. Each person has many dreams that vanish when she wakes. All of us day dream, but day dreams have to be translated into action before you get paid cash money every week.

By now you must know that there is no one right answer. Do what you must do. do what you think is right. Fight, struggle, practice, study, walk alone. You alone can work out your own life work. Each human being is different, each has a different dream and a different way of realizing it. Struggle to express yourself in the medium you love in your own way. Unexpected paths may reveal themselves. Success may come; it may not, but you will always be able to look back with no regrets on a life work if it has been honest and creative. THE END

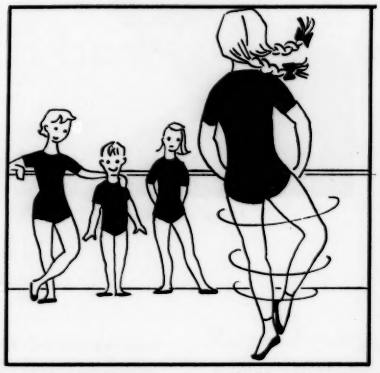
Very Young Dancer Section

The adventures of the

O'Danzigen family

a series by regina woody and arline thomson

"Point your toe. Keep your knees straight", Miss Rose told Janey. Janey tried very hard.



Janey loved to turn round and round. She was learning to do pirouettes. "You are doing very well", Miss Rose said.

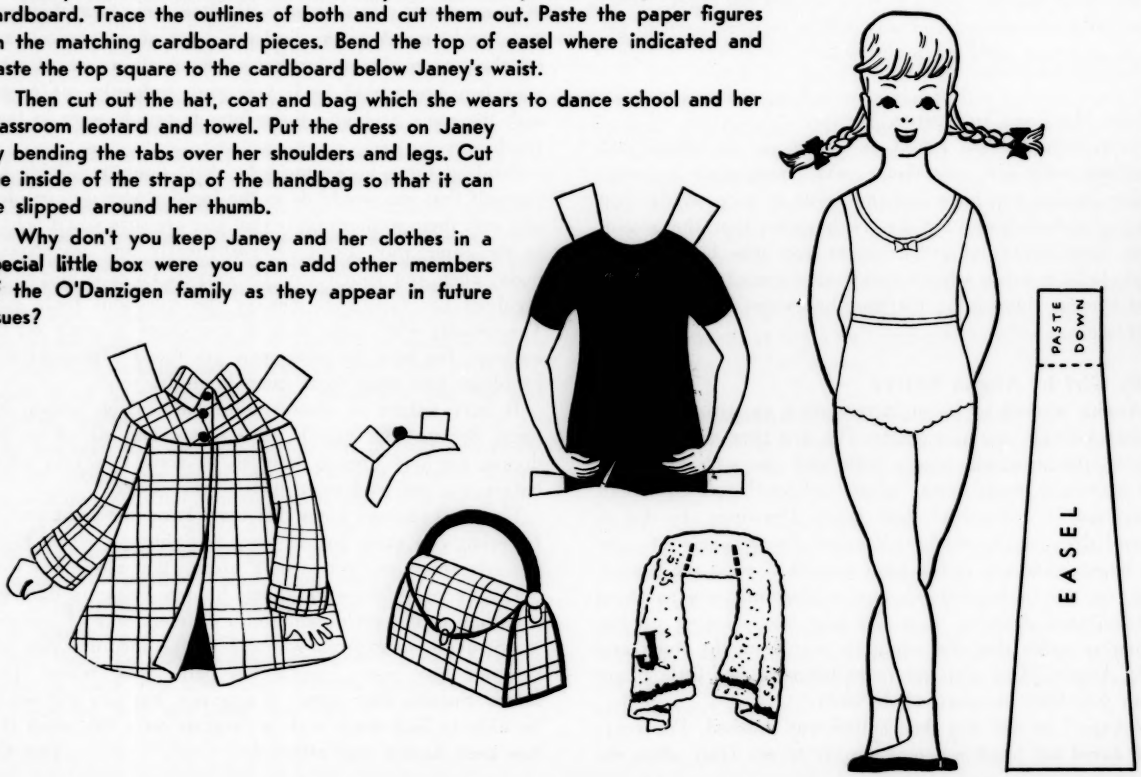
That day, Janey turned round and round almost all the way home. Once she turned right onto an elderly gentleman and he said, "Well, well, well, what have we here — a whirling dervish!"

JANEY:

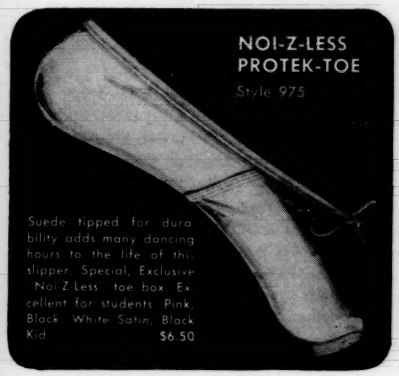
Janey and the easel should be carefully cut out and placed on a piece of thin cardboard. Trace the outlines of both and cut them out. Paste the paper figures on the matching cardboard pieces. Bend the top of easel where indicated and paste the top square to the cardboard below Janey's waist.

Then cut out the hat, coat and bag which she wears to dance school and her classroom leotard and towel. Put the dress on Janey by bending the tabs over her shoulders and legs. Cut the inside of the strap of the handbag so that it can be slipped around her thumb.

Why don't you keep Janey and her clothes in a special little box were you can add other members of the O'Danzigen family as they appear in future issues?



there is One that stands out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Dictionary of Ballet Terminology

continued

70. Promenade: A slow turn on one leg in one spot.
71. Tours piqués: A series of turns, in which one foot steps out onto demi-pointe or pointe, with the other foot sur le cou de pied derrière.
72. Royale: Changement des pieds with a beat.
73. Entrechat quatre: From fifth, the calves beat as they change position in the air, and resume original position.
74. Battement fondu: Starting with working foot sur le cou de pied, supporting leg bends in demi-plié, and straightens as working leg extends.
75. Battement relevé. From closed position, the working foot points to an open position, the heel lowers to the floor, and foot again points before returning to closed position.
76. Coupé: An intermediary step, in which the supporting foot is replaced by the working foot.
77. Temps de cuisse: A battement dégagé, demi-plié, followed by a sissonne fermée.
78. Battu: Performed with a beat.
79. Entrechat six: A spring upward from fifth, beating calves in back and front, landing in fifth with feet reversed.
80. Grand fouetté: A grand battement en avant, a turn of the body to face the opposite direction, leaving the raised leg in arabesque Grand fouetté may be performed with a relevé or a sauté. *(to be continued)*

*These definitions, compiled by Carolyn Parks under the supervision of Muriel Stuart, are part of Stepping Tones' "Vocal Dictionary of Ballet Terminology". We reprint them by courtesy of Mr. Lou Silvers, director of Stepping Tones.

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THE ADVENTURES OF A BALLET CRITIC

by *Richard Buckle*

London: The Cresset Press, 1953

21 *shillings*

Reviewed by Francis Mason

England's fine ballet critic Richard Buckle has written the first universally appealing book about ballet that's appeared in many years. Ballet books, as a rule, are written for dancers and teachers, for people who like ballet already and for people who think they ought to. *The Adventures of a Ballet Critic* is for all of these people, but it is for others, too. Happily, it is a book for everybody, a book for ballet fans and a book for enthusiasts of good writing. No book will more eloquently persuade the newcomer of ballet's fascination and entertainment.

Although this book is, in fact, an autobiography of a man who made a profession out of an enthusiasm, it is, in matter and form, not the persistent display of self-congratulatory discovery that we might expect. Mr. Buckle is amusing above all (this is, perhaps, the funniest book about dancing ever written) and entirely willing to make jokes about himself. He persuades us that he is interesting and that his subject is interesting not in the customary manner of the first-person narrative but in the manner of the playwright watching his own comedy.

This comedy tells the story of a young man who fell in love with ballet and celebrated his affection by starting a magazine in London. The magazine *Ballet* lasted seven years and during that time the editor came to know intimately most of the people involved in ballet throughout the world. In his book, these people are not famous personalities but characters in the play. Ashton, Babilée, Balanchine, de Valois, Eglevsky and Kirstein are but a few of the many characters who enter and exit, entertaining the hero, instructing him, berating him. And profiting by this instruction and his own wit, the hero goes on putting out a better magazine than ever. He fears no one, wants anything that is good to be better, loses friends, makes new ones.

In 1946, the Sadler's Wells Ballet takes so little notice of him and his magazine that they will not give him press tickets for their first performance at Covent Garden. A few years later, he has the Sadler's Wells trembling in their boots. He helps plan one of their ballets and, regrettably, his ideas for another, *Sylvia,* are not used by this company. Then, after a time, he gives up his magazine, for want of money, and re-asserts that there are other important things in the world! *Ballet,* all along, was meant to be only a part-time hobby. Like a true comic hero, he is free.

As a ballet critic, Mr. Buckle trusts his intuition as well as his convictions. Like Bernard Shaw as a critic, he often writes so amusingly that some people imagine he doesn't know what he is talking about. The joke is that he does. I hope someday a publisher will collect the ballet criticism he wrote for his magazine and the reviews he is still writing for the *Observer* in London to remind us how entertaining and enlightening criticism can be. In the meantime, "The Adventures of a Ballet Critic" contains some of the best we have.

•

THE BALLET OF THE SECOND EMPIRE

by *Ivor Guest*

Adam and Charles Black, London, 1953

148 *p.p.,* 25 *shillings*

Reviewed by Lillian Moore

If Emma Livry, protegée of the great Taglioni, had not died as a result of a grievous accident when she was only twenty-one, if the career of Adele Grantzow, pupil of Saint-Leon and interpreter of some of his finest ballets, had not been cut short at its height, if little seventeen-year-old Guiseppina Bozzacchi, creator of the role of Swanilda in Coppélia, had not succumbed to smallpox after dancing in public only eighteen times, the whole history of ballet might have been altered. The dramatic story of the dying years of the romantic ballet, when Taglioni, Elssler and Grisi had retired and those who might have replaced them were cut down one by one, has been brilliantly told by Ivor Guest in *The Ballet of the Second Empire.*

This book reads like an absorbing novel, yet it makes a substantial contribution to the literature of the dance. It helps to fill a yawning gap in the history of ballet, for although the romantic ballet (in Europe, at

least) and the Diaghilev period have been fairly well documented, almost nothing has been written about the ballet under Napoleon III.

Although the story, beginning with the heart-rending tragedy of Emma Livry, is one of gradual but relentless decline, it is full of fascinating detail and glamorous incident. Guest has spared no pains in digging out his long-forgotten data, and the very depth of his research has enabled him to add colorful little touches which enliven the factual material. Whether he is describing the phenomenal technician Amina Boschetti, so short and stout that not even her incredible *tours de force* could conceal the unaesthetic lines of her figure, or beautious Eugenie Fiocre, whose splendid physique was the excuse for innumerable roles especially created to display her lovely legs, he writes with sympathy and sound understanding.

It is gratifying, and rare, to find an exciting story which is also an invaluable reference book. Its permanent value is considerably enhanced by an excellent index and an appendix listing principal dancers, ballet masters and teachers at the Paris Opera from 1859 to 1870, as well as all the ballets first performed there during that time, and an extensive list of dance activities at other Paris theatres. The book is beautifully produced (we have come to expect that of Adam and Charles Black) and the seventy-seven illustrations, most of which will be unfamiliar even to the dance scholar, are attractive and well reproduced.

•

THE FIRST BOOK OF THE BALLET
by Noel Streatfeild
Franklin Watts, Inc., N. Y.
93 pp., illustrated, $1.75

Reviewed by Regina Woody

In 93 pages Noel Streatfeild, as usual, accomplishes the impossible. In semi-fictional form she presents a delightful hodge-podge of facts, barre exercises, stories of famous ballets and even a capsule history of ballet. This is an English book by the beloved author of BALLET SHOES, and the English point of view is rampant, in that she believes "choreographers are born" not taught, and that ballet cannot be notated. Those of you who read DANCE Magazine know that many of us here in the United States believe that Labanotation is able to do for choreographers exactly what musical notation has done for composers. Because, in England, little girls of twelve can earn a living as dancers, ballet is taken very seriously and from a professional point of view. Over here ballet is an accomplishment with little cash value before a child enters her teens. It is well to bear this in mind when reading this book.

The illustrations by Moses Soyer are a delight. Each one is worthy of a frame. They are pictures of ballet dreams come true as drawn by a sensitive artist with a fine sense of living line. This is a very big little book and deserves a proud place on a young dancer's bookshelf.

•

THE BALLET
by Hugh Fisher
Thomas Y. Crowell Company, N. Y.
95 pp., illustrated, $2.50

Reviewed by Regina Woody

To get a factual history of ballet, the stories of several ballets and a number of biographies of famous ballerinas all in 95 pages is no mean feat. Nevertheless Mr. Fisher has accomplished it and has written one of the clearest and most authoritative books about ballet yet written for children. Like Miss Streatfeild, Mr. Fisher writes of ballet in England and his opinions in regard to the teaching of choreography, of ballet notation etc., agree with her and differ from ours. However, history, the stories of the ballets, and biographies are in no way affected. The photographs are well chosen and beautifully reproduced. The paper heavy and smooth. Mr. Fisher has done the young ballet dancer a great service in giving her a simple yet entirely satisfactory reference book of her own.

•

FUN WITH BALLET
by Mae Blacker Freeman
Random House, N. Y., 1952
93 pp., $1.50

Reviewed by Regina Woody

Here is a book for young dancers which approaches ballet with joyous enthusiasm and not a shred of awe. The text is written simply and clearly while the illustrations posed by the author's daughter Marcy, are so naturally graceful as well as correctly balletic that even a hardened misanthrope could not fail to brighten at the sight of them.

This is a book every young dancer should own and practice with, for what Marcy does so well, every other little girl who loves to dance has the right to try on her own account. I can think of no book that is better for the beginner who wishes to perfect her technique. If Marcy is half as good at sixteen as she looks now she will be well worth watching.

•

Richard Buckle, left, author of "The Adventures of a Ballet Critic" with Spanish dancer Antonio.

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Blueprint for a Civic Ballet

by Dorothy Alexander

Ed. note: Throughout the country, local ballet companies keep springing up, offering experience and training to talented young dancers.

We have asked Dorothy Alexander, director of the country's oldest civic company, to explain something of the policy and organization that has made the Atlanta Civic Ballet possible. It is interesting that Miss Alexander is also responsible for bringing dance into the public school system of Atlanta—a city which now boasts an enthusiastic dance audience, numerous dance schools and two local companies.

● Of course the Atlanta Civic Ballet did not come into being overnight. It has been twenty five years in the making and each year we gain more experience in running it successfully. Far too many organizations put forth a tremendous initial effort, only to have their companies die soon after birth. Why? What are the pitfalls? Can they be prevented? We think we have found some of the answers.

1. Although we have been in the black for many years, success in terms of gate receipts has never been our primary aim. Our first consideration has always been to educate the public.

2. We started modestly, being willing to win a few people at a time. (Our concept of failure was the loss of someone who had previously been won over.) Originally we were known as a concert group. Not until we had made outstanding civic contributions, and knew we could continue to do so, did we call ourselves a Civic Ballet.

3. Our programs adhered to what we considered high artistic standards on a concert level. We were determined to fail or succeed without compromising, but had ultimate faith in the power of sincere effort.

4. The company has always been a democratic organization. The doors are open to anyone attaining the required technical perfection. Membership is by audition. Every member of the company has one vote. The number of active members is limited to twenty-five girls and ten boys.

5. Membership is with complete understanding that the organization is not a vehicle for self-exploitation, but a group with a job to do. It is our policy to give every dancer an opportunity to perform according to his own capacity.

6. Rules and regulations for the company are reasonable but exacting. Every member must average at least two and one-half hours a week of class instruction under a teacher of her own choice. She must also attend at least eight hours a week in rehearsal, as well as any call rehearsal announced more than a week in advance. If absent three times in one season, a dancer must forfeit membership. A contract is signed each season.

7. The company sponsors a junior group whose auditioning age is thirteen. This group works and produces independently but can be used in productions of the senior company. As a result, the senior company members usually have had a reasonable amount of prior stage experience by the time they audition.

8. We have a responsible non-dancing Associate Group consisting mostly of parents and interested friends, who work on costumes, sets, publicity, social activities, tickets, programs, advertisements, etc.

9. The company has a service program. Each season a limited number of programs are given free of charge to civic organizations. These are usually lecture-demonstrations. Also included are performances for charity, servicemen, etc. We are also introducing dance workshop groups for under-privileged children.

10. We never miss an opportunity to cooperate wholeheartedly with other art organizations. The proceeds of one season's most important engagement were donated to the beginning of the Atlanta Symphony Orchestra. We often furnish dances for the Atlanta Opera Company and appear on Music Club programs. We have demonstrated the relationship of dance and art at the Atlanta Institute of Art and are charter members of the Atlanta Fine Arts Center. These good-will contacts have been invaluable in gaining the respect of other art organizations.

11. The Civic Ballet cooperates with the educational dance programs in the public schools. The A.C.E., one of the educational organizations, sponsors three low-priced programs a season, planned especially for children. We also contribute to ballet appreciation lessons given in the schools, so that before the children come to the programs they are familiar with story and music. They have also experimented with designing their own sets and costumes and frequently with their own choreography. The result is the perfect audience. This has a definite carry-over as the children grow into adulthood.

12. When filling out-of-town engagements, we try to send out press releases that give the background of the ballets to be presented.

The present membership of the Atlanta Civic Ballet includes nine teachers of dance, several married girls with children, college and highschool girls, and business girls. Members of the Associate Group are from all walks of life.

Although the project has served as a stepping stone for some who have gone into professional dance, its proudest accomplishment is a wide audience of individuals who have been immeasurably enriched by contact with dance.

Our ambitions for the future? We'd like to see local groups develop all over the country, and hope to exchange ideas with them and engagements, too. For it is from local ballet projects that a dance-aware country will evolve.

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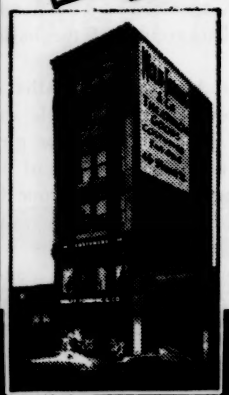

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(*continued from page* 41)

the dance makes a contribution to the larger problem of education, the problem of how to bridge the gap between idea and action, how to cut across artificial boundaries and how to reach the important aspect of human personality that is ever so much more than the single mental function of reason.

The concepts of dance as an expression of a cosmic view, as in the creation of myths, legends and ceremonials, as an age-old device for dealing with fear, with the deep-seated anxieties of man in the crises of human life, in the very issues of life and death, in the crucial stages of passage and survival, in birth and puberty, in marriage and procreation and the getting of food, in the hunt and the harvest, in war and illness and death, lends a new dimension to the understanding of the forms of dance we are already teaching. And yet it is surprising, even at this late date, how many educators still take the view that the ancient and primitive dances are still the province of primitive "uncultured" peoples. As one such person said of American Indian dances, "This is all very interesting, but why regress to this primitive stage when we have made so much progress toward civilization?" This appealing misconception of the cultural value of these materials stems only from ignorance. Such an attitude is no longer tenable in our times.

As for the "progress" we have achieved in our own culture, a reading of Ruth Benedict's "Patterns of Culture" should quickly clear up any misconception on this score. In a deeper sense, such an attitude may also reveal an unconscious puritanical rejection of certain aspects of one's own nature, in which case ethnic dance can be valuable for educating the educators, too. When social dance is viewed as a serious courtship ritual, as nature's way of assisting young men and women to overcome the fear of sex and of the responsibilities which it entails in adulthood, of arousing the impulse to love and to give this love expression in spiritual forms, we are less apt to be so condescending toward it as a serious part of the dance program, and to think of it as just "something the students can pick up for themselves if they want to."

Not only does this broad concept of dance as a vital psychological function deepen our understanding of existing forms of dance in the college program but it gives a heightened sense of their inter-relatedness. A modern dance teacher of a large University once said of folk dance, "Oh, that's just folk dance. *I'm* interested only in creative dance, in dance as a contemporary art form." She failed to understand that an awarenes of the basic concepts and currents of ethnic dance leads directly and forcefully to an understanding of the contemporary dance forms she was attempting to teach. The concept of dance as an expression of a cosmic view; the awareness of temporal and spatial infinity; the enormous speed and extension of movement; the lunar and solar analogies; and the essential changes in the proportions of the body are cornerstones to the modern dance at its best.

We are better able to understand the primordial images and the archaic symbolism of a Martha Graham when we recognize them as stemming from this same deep source, as archetypal images and symbols of the collective unconscious. In the teaching of modern dance composition, folk and the ancient dance rituals from which they stem, can all be enormously helpful as basic source material. Their use is highly effective in helping students overcome their fear of creativity. Students feel they have a significant starting point, a base from which to proceed. And it is indeed, an inner base of creativity they are working from.

Familiar European folk dances that we have been teaching for many years take on added significance as we recognize the same basic geometric patterns, gestures, and images of the more ancient dance rituals. The characteristic pattern of the square dance, for instance, the constant merging of the square and circle, that appears in many European dances, as well as in our American dances, can be recognized as an ancient symbol of India and Tibet (known as the mandala and symbolizing what the modern psychologists call "individuation" — an inner process of integration). Perhaps it is enough to know that these dances are "just fun", that they appeal to many people and are "good social experience and wholesome recreation." But awareness of this deeper, inner psychological function adds to their value.

For those interested in reference material, there is a rapidly growing body of literature on the general nature and meaning of the ritual dances and prayer-dramas of ancient cultures. Much of it is interspersed in the writings of anthropologists and ethnologists, and this is a blessing, for the meaning of these forms in relation to the total cultures must be grasped along with the external aspects of steps and structure of the dances. Paul Radin, Ruth Bunzel, Ruth Benedict, D. H. Lawrence, Robert Redfield, David McAllester, Erna Fergusson and Willard Rhodes, have all written about American Indian dance. Bessie and May Evans were among the first dance specialists to attempt an authentic detailed record of fragments of some of the Indian dances. Since then Gertrude Kurath, who is both a dancer and ethnologist, has come forward with scholarly detailed records of the dances of the Concheros of Mexico, the Iroquois, the Cherokee, the Dakota Sioux, the Pueblos, and other tribes. Her method blazes the trail for a scientific approach to field work in ethnic dance. Frank G. Speck's account of "Drama and Dramatic Dances of the Cherokee" is another most interesting and scholarly example of such research. His account of the Booger Mask Dance of the Cherokee gives

(*continued on page* 58)

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dancing

Andre Van Damme, formerly premier danseur etoile of the Brussels Royal Opera, has appeared in concerts in the U.S. and in Europe before as well as since he became a permanent resident of Charleston, West Va., where he directs the Academy of Ballet.

Mary Tiffany, director of the unique and active Hollywood Dance Choir — a group which functions like a regular church choir, performing during services, is also well-known for her solo concert work in schools and colleges. Miss Tiffany was a guest performer at the Zurich International Dance Festival last summer. She is on the faculty of the Brownee Brown School, Santa Monica, Calif.

Vera Graham, associated with Mme. Claudia Issatchenko and her Plastic Ballet for many years, appeared in all the capitals of Europe as soloist with that company. Today she is teaching the Issatchenko system, based on "the natural laws of human motion", at her own spacious studio in Denver, Colo.

teachers

Stanley Herbertt, formerly a soloist with Ballet Theatre, has also danced in the Broadway productions of "Carousel", "Brigadoon", "Inside U.S.A." and "On the Town". For the past several years he has been directing the Stanley Herbertt Ballet Arts Academy in St. Louis, Mo., as well as the concert group called Dance Concertante, which has developed from the Academy.

Rossie Gilmore, very active young dance teacher and performer from Maumee, Ohio, teaches and directs several dance groups in nearby communities besides being coordinator of the Toledo Modern Dance Club. This photograph of Miss Gilmore won photographer John Davidson first prize in the portrait class of the recent competition of the Professional Photographers Society of Ohio.

Elma Shaw, who has appeared as actress and dancer on the London stage, came to this country in 1949. Since then she has been directing her own ballet school in Oreland, Pa. Each season she returns to England for the Sadler's Wells refresher course for teachers.

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balanchine

(*continued from page* 17)

to use the Czar's old theatres for party meetings and for speeches to the public. Party members and the public were compelled to attend. In 1918 Lunacharsky further persuaded the Bolsheviks to allow the old Imperial Ballet Company and students of the school to perform *divertissements* in the old Maryinsky after these official functions were over. And so we danced again, this time in a "state" theatre, though it was the same Maryinsky, and the school was reopened. There was no heat, either in the theatre or at the school, and food and clothing were very scarce. On stage, in flimsy costumes, we could see our breath almost freeze; in the audience, people wore fur coats. At the school, we burned the polished parquet floors to keep warm and made trousers out of the draperies. The Czar's carriages, which had previously driven us to the theatre, were not available, and we had to walk to and from our performances.

We worked hard at taking up our studies again. A new course in Marxian history at the school seemed a small sacrifice for the resumption of training for our chosen profession. We were not paid, we were undernourished and ill-clothed, but still we studied and danced. When Lunacharsky came to take us to see Griffith's movie *Intolerance* in 1920, we still wore the remnants of our Imperial uniforms.

In 1921 I was graduated from what had become the Academy of Opera and Ballet (now the Kirov Academy of Opera and Ballet). I had been a government charge since I was ten years old, and the Bolsheviks, like the Czar before them, expected all graduates of state schools to remain in state theatres until they were pensioned. As an honor graduate, I secured good roles in the theatre's repertory.

This same year, 1921, I entered the Conservatory of Music in St. Petersburg. The famous composer Glazunov was then director of the conservatory. My interest in music had not diminished during the years I had spent learning the theatrical arts; rather, it had greatly increased. I had played the piano regularly at the school and on vacations, and it now seemed to me time to learn even more about music. For three years at the Conservatory of Music I studied theory, composition, and piano while I continued to dance in the state ballet company at the old Marinsky. I wanted to be a fine pianist as well as a good dancer.

(*to be concluded in the March issue*)

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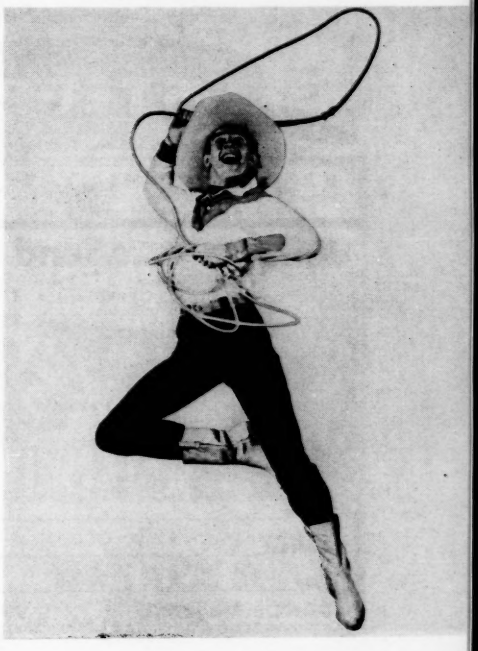

● Did you know that Mother Goose was a real woman who lived in Boston during the early 18th century with her sixteen children? To them she recited the delightful ditties she remembered from her childhood in England, most of them based on bloody political affairs. Did you know that, on the contrary, none of the stories of Hans Christian Andersen is folkloric, but that, instead, they represent the active imagination of one creative man? Such nuggets of information are accompanied by many others in the Educational Units studied in the english and history classes in the hundreds of schools throughout the country in preparation for the appearances of the Edwin Strawbridge Productions.

Edwin Strawbridge, well-known concert performer in the 1920's and 30's, has spent the past thirteen years directing and touring a small group of dancers who bring to stage and school such heroes as Christopher Columbus, Johnny Appleseed, Daniel Boone, and such beloved storybook characters as Pinocchio, Simple Simon and Little Red Riding Hood. Developed from Dorothy MacFadden's Junior Programs, the group has appeared before an enormous audience in three act plays which casually combine music, speech and dance.

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ethnic . . .

(continued from page 51)

a significant glimpse of the attitude of the Indian toward his white invaders, as does Paul Radin's record of the Winnebago ceremony, "The Road of Life and Death." In "Ceremonial Costumes of the Pueblo Indians", Virginia More Roediger relates her excellent study of the details of costume and masks to the ceremonials in which they were used. And in the Navajo creation myth and war ceremonial, "Where the Two Came To The Father" as recorded by Maud Oakes, we find an important key to the symbolism of Navajo religion and ceremonials that is indispensable to the study of Navajo dance.

William Ridgeway's early attempt at a comparative study of the dance of world cultures in "Dramas and Dramatic Dances of Non-European Races" which appeared in 1915, well in advance of his time psychologically speaking, contains much valuable information. His descriptions of the Eleusinian Mysteries of ancient Greece, of the Passion Play of Osiris in Egypt, of the Vedic and Epic Ritual Dramas of India, the "topeng" and "wayang" of Java, the Nat Mediums of Burma, the Military and Civil Plays of ancient China, the Kagura, the Bon Odori, the No Theatre of Japan, the dramatic and pantomimic dances of Australia, Melanesia, Africa, North and South America, and the Alaskan Eskimo, are based on a profound study of the mythologies and religious beliefs from which these dances were created. As a comparative study it was perhaps premature, for as Arthur Waley wrote in his introduction to "Dance and Drama in Bali" by Beryl de Zoete and Walter Spies: "So fragmentary and superficial are existing studies of non-European dance that no synthesis or generalizations can possibly be attempted till special studies of individual dance areas have been carried out."

And now such special studies have begun to be carried out, and the number of detailed descriptions coming to us from all over the world is growing rapidly. Faubion Bowers' book on "Japanese Theatre" and his more recent one, "The Dance of India", Hugh Tracey's "African Dances of the Witwatersrand Mines", Geoffry Gorer's "Africa Dances", "Temple Dances of Bali" by Tyra de Kleen, "Folkdances of South India" by Hildegard Spreen, Banerji's "Dance of India", Frances Toor's "Mexican Folkways" and Covarrubias' "Mexico South", and "Island of Bali", Colin McPhee's "A House in Bali", are but a few of many such studies. Some are more detailed than others, but all serve to make these dance forms seem less alien, more accessible, to us. Frequently in the journals of musicologists can be found detailed descriptions of ethnic dance, and articles appearing in this magazine and others, offer further excellent information.

A large collection of recordings of authentic ethnic music, most of it made in the field, is available from a number of sources. The Folk-

ways Records and Service Corporation of New York, has, perhaps, the largest collection among the commercial firms, including film strips, and their notes contain an abundant amount of valuable information on the cultural context, written by outstanding authorities in anthropology, ethnology, and musicology. They also give excellent bibliographies for further study, and they are now beginning to publish more detailed descriptions of the dances which will make it possible to use these in dance classes. Other records may be obtained from the Library of Congress, Music Division, from the Peabody Museum of Harvard, and from other repositories of ethnic music.

A number of ethnic dance films may be rented or purchased, some of ceremonials in progress and a few of complete ceremonials, though the restrictions placed on filming of ceremonials by the ethnic groups themselves, makes this important source of knowledge more limited than we could wish it. The University of California Extension Division has several from Africa, of the Watussi, the Ubangi, and other tribes, a Balinese dance ritual, and a number of American Indian films, among them a Hopi wedding ceremony, a Pache Puberty rite, and ceremonial dances of the Pueblos. There are films of the Gallup, New Mexico, ceremonial contest held there annually, but these seem to lack the vitality of a real ceremonial. The New York Film Society has a number of good ethnic films, and Portia Mansfield's film, "The Concheros of Mexico" gives fleeting fragmentary glimpses of this highly interesting dance. Universities where anthropology and ethnology are established and developing, would, no doubt, have many more, and often anthropologists have some in their private collections.

The appearance of more and more popular movies with good shots of ethnic dance, such as "The River", "King Solomon's Mines", "Storm Over Tibet", "The Ivory Hunters" to mention a few, has aroused the interest of college students to a considerable degree. The increasing popularity of ethnic concerts, by groups who come directly from their culture, as the Balinese dancers, and by our own concert dancers who have gone into a serious study of ethnic dance, as Pearl Primus, are also received with tremendous enthusiasm, a resurgence and a revolt that promises to replace America with health.

The dance has been man's spiritual barometer for countless centuries. More than another cultural form, it has served to maintain that psychic equilibrium so necessary to human life. If the dance is to perform a vital function for us today, it is to this broad version of dance that we must turn. As an important aspect of the general movement toward a deeper understanding of ourselves and others in a vital concern for the reality of our time, we may re-discover the dance as a full-blooded release of the human spirit.

THE END

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Part II rhythm in time and space

by Josephine Schwarz

RHYTHM and How to Teach It

The human body is the dancers' instrument. Correct placement (discussed in the first of this series) or the achievement of a beautifully poised and balanced instrument, is the most important essential in the basic training of the student dancer. The knowledge of rhythm and ability to use the instrument rhythmically is second in importance.

Dance Encyclopedia says, "Rhythm is the conception which binds dance to music." But you may belong to a cult that spurns melodic and harmonic musical accompaniment. Or, you may believe, as many do, that dance is absolutely dependent upon music. Be that as it may, you must, as a teacher, understand and be able to teach rhythm, for *rhythm is the glue that holds dance together.*

There are two kinds of rhythm:

1. The rhythm we all find so important to teaching the simplest step or, as The Music Lovers' Encyclopedia states, "arrangement of accented and unaccented and long and short sounds."
2. Rhythm that is not always well understood but which involves movement in space, or as "The American College Dictionary" so neatly puts it "measured movement, as in dancing."

For the sake of convenience I shall call these audible and inaudible rhythms.

1. Audible Rhythm:

Unless children have had the advantage of private music lessons they are usually ignorant of the underlying principles of "keeping time". They do not understand note values or the meaning of time signatures. This basic musical knowledge is an absolute necessity for the dancer.

Just a few weeks ago I stopped a class, faced the group of troubled high school undergraduates and said, "How many of you understand the way I am counting this study?"

There were eight students in class. Three hands went up.

Then I said to the remaining five, "Are you confused because this particular rhythm is too hard for you to count, or because you do not understand *how to count it?*"

Bewildered looks answered my question. Then I started on a new tack.

"How many of you could pick up a hymn book and be able to sing the melody or at least comprehend the note values of a new hymn?"

One more hand went up.

Then I questioned the remaining four, "Did you ever have private music lessons?"

One of them had when she was a little girl but had forgotten all she had learned. The other three had not. But on further questioning all had had group singing instruction from the fourth through the eighth grades but had not been taught the meanings of time signatures, note values, rests and measures. They were all excellent dancers and had a good native sense of rhythm, but until they faced a complex rhythmic problem which demanded knowledge of musical fundamentals rather than an instinctive response, they didn't realize that they had no practical knowledge of music. Nor did I. I was chagrined to think they had become such accomplished dancers under my guidance, yet lacked this knowledge.

So I have decided that as soon as my youngsters are old enough to grasp the basic fundamentals of audible rhythm I shall include it as part of their dance education. *It is a must!*

At our school we always do a great deal of rhythmic work, particularly in beginners' classes (regardless of age) as, I am sure, every dance teacher does. Our approach is simple. Starting with clapping in steady 4/4 time we progress to walking in slow and fast tempos; then on to running, skipping, galloping and jumping. We use a small drum to teach the differences between these rhythms and have the class clap them before doing them. After they have learned to recognize and respond to the drum beats our pianist picks them up on the piano. In no time at all they can identify them and react appropriately to music.

Teaching basic steps of simple dance forms is next. The gavotte is easiest to learn. (Three walking steps and a tap of the toe.) This is first clapped: clap 1, clap 2, clap 3 and the finger points on the 4th count. (Alternate hands are used for pointing each time the rhythm is repeated, because alternate toes are tapped when this step is danced.) The minuet is next. (Three walking steps and three taps with one toe.) This too is clapped first: clap 1, clap 2, clap 3, then three counts taken by the finger, point, point, point, — then into action moving about the studio.

The polka, schottische, waltz and mazurka, clapped first as a rhythm, then danced, are added as the class progresses. With these four rhythms the student becomes conscious of ac-

cented and unaccented beats. Viz: The waltz: loud, soft, soft, loud, soft, soft. The schottische: soft, soft, soft, loud, soft, soft, soft, loud, etc.

Long years ago, when I was studying with Hanya Holm, we had a most interesting class which I have never forgotten. I still use the material learned in that hour. First, six basic rhythms were given to us and explained thusly: The waltz, minuet and mazurka are grouped in 3/4 time — the polka, gavotte and schottische in 4/4 time. (Polka is usually performed to 6/8 but is felt in 2/4 and can be counted for convenience in quick 4/4). Then, we were asked to picture a circle with a line drawn horizontally through the center. The line indicated the floor. Along the floor, with no visible or audible accent, one trod the steps of the gavotte and minuet. Smoothly, with dignity. On the upper arc of the circle the waltz lilted and the polka bounced with light accents above the floor. On the lower arc the mazurka pounded and the schottische beat with heavy accents under the floor (see illustration). Children and adults alike love learning these old dance rhythms. With the approach described it is rewarding to see how quickly they learn the different rhythms and, incidentally, catch the spirit of each style.

Variations of these basic steps are many and can be improvised *ad infinitum*. Ballet alone, has enough variations on the waltz to keep a student busy for years. But of greatest importance is the need for understanding fundamental rhythms, recognizing and dancing them in varying tempo before going on to variations. This is true whether they are the old dance steps mentioned above, time steps or foxtrot, rhumba and jitterbug.

Here are a few suggestions for those of you who need help in teaching rhythm. Help those youngsters with a native sense of rhythm to explore and develop their talent. Help the few who aren't born with it to consciously learn to keep time. It can be done. Teach all of them to count everything they do. From time to time let their breathless, young voices fill the studio with counting aloud. Whenever a class is ragged-rhythmed tap a cane, clap, snap your fingers or count aloud yourself.

Use of the voice is very important in teaching and especially in helping to develop good rhythm. If you are a ballet or modern dance teacher take a tip from the tap teacher and set exercises and combinations in little rhymless poems. For instance:

FOR PLIES

Down two three four,
Up six seven eight,
Releve hold three four,
Balance six seven eight.

FOR RUNS AND HOPS

Run, run, step hop,
Run, run, step hop,
Step hop,
Step hop,
Run, run, step hop.

Chat such poems before and during the movement until your class becomes confidently independent of your voice.

Students should learn to recognize retards and rests. Use them when creating combinations or studies. (The use of every beat in a steady tempo makes mechanical dancers.) But keep inexperienced dancers from taking personal liberties with tempo. Even if they have unusual ability and plan a career, they will be members of groups, lines or corps before becoming soloists. Therefore they must learn to dance well with others. In order to do this they are dependent on strict rhythmic response. This is the glue that holds a dancing ensemble together as well as a dance.

And now to the element that will make your dances, particularly your ensemble work, a joy to do and a joy to watch.

2. Inaudible or Space Rhythm:

Space rhythm begins from the first moment of movement and ends only when a dance concludes. — It is the ability to sustain a movement through any number of given counts or do it in one harsh percussive beat (within the limits of gravitation and the human anatomy, of course). It is the ability to move from one given point to another in sixteen evenly spaced mincing steps or to cover exactly the same distance in three gigantic strides. It is the ability to remain quiet for a given number of audible counts by suspending rather than breaking the flow of movement. It is control. It is a kin to the dynamism of modern terminology. It is part of technique, for it takes mastery of the instrument. But it is more. When thoroughly understood and mastered it becomes the light and shade, the texture in dance, the quality, the style of a dance.

As the ballet and modern dance teacher can take tips from the tap teacher in teaching audible rhythm, so, the tap and ballet teacher can learn much from the modern dance teacher concerning inaudible rhythm.

If you wish your students to move with beautiful precision as a group or be in command of individual space problems, take a few moments from the regular class work to explain space rhythm. Here is an elementary two minute lecture demonstration that is understandable to all but the "babies".

"Dancers need to know how to use the space in which they are dancing. No matter how long or short your arms are you can move them from 5th low to 5th high in any number of counts, if you control your movement. (Stop here a moment for a demonstration with the smallest and tallest student in class. Have them stand side by side and raise and lower their arms in slow 6/8, then 4/4, 3/4 and 2/4, reaching the high and low points on exactly the last beat of each measure.)

"No matter how tall or small two or more people are they can take six steps and finish in exactly the same spot, providing they count and control their steps. You could do it with your daddy or your baby sister. (Demonstration again.)

"Now let's all try a little space rhythm problem so that you will understand what I am trying to tell you. We are going to walk and move our arms for 24 counts without stopping once. And we're all going to cover exactly the same amount of space with our walking and reach the highest and lowest point with our arms on exactly the same number. It's easy. This is what we are going to do.

"We'll all stand in a circle shoulder to shoulder. Then we'll take six large steps backwards so that we move away from the center like the spokes of a wheel. Then we'll raise our arms slowly in front of us like this, using exactly six counts, until they are above our heads. (Watch that they don't get to the top too soon because you would have to hold them there without moving for a moment and our problem is to fill in all the counts with movement.) Then we will walk six steps toward the center of the circle so that our shoulders are touching on exactly the sixth count. Then we'll lower our arms in six counts. Be sure they are all the way down on exactly the sixth count for that is the end of the 24 counts.

"Understand? Good. Now, let's try it."

This simple space rhythm study should be immediately repeated in 4/4, 3/4 and 2/4 in order to clinch the argument in the beginning of the lecture. (The rhythm should remain the same slow steady beat regardless of the time signature changes.) The amount of space covered should remain the same but as the measures shorten the steps lengthen and arms move more quickly. This is a good example in elementary dynamics, and it not only takes control but requires team work.

There are many similar space rhythm studies you can contrive to help your students become conscious of this element of dance. Such experience helps them understand what is expected of the individual when they have to work in precision with a group. It also helps them adjust a solo to an unfamiliar space. When they begin to consciously force their movement to obey the inaudible rhythm patterns you set, individual range of movement increases, line strengthens and control and co-ordination improves.

Be satisfied with slow growth. Youngsters can often comprehend the two kinds of rhythms long before they can use them to your satisfaction. Until strength is gained through technique a dancer is limited in what he or she can execute rhythmically.

With a thorough understanding of both kinds of rhythms, good dancers perform a movement phrase as deftly as good musicians play a musical phrase. Nuance enters their performance and a talented dancer begins to be a young artist.

THE END

talking rhythm

by Johnny Mattison

Learning to count rhythms can be much less difficult if the teacher uses the method of word association. This means using the *rhythm* produced by the pronounciation of certain common words, as the count. For example: the pronounciation of "Sunday, Monday, Tuesday, Wednesday", produces the rhythmic sound of *half-beats,* which is equivalent to counting 1,&,2,&,3,&,4,&.

By pronouncing "Saturday", we make the rhythm of a *half-beat triplet.* The rhythmic sound we get by repeating "Saturday, Saturday, Saturday, Saturday" corresponds to the rhythmic count of 1,&,A, 2,&,A, 3,&,A, 4,&,A.

The rhythmic equivilent of *quarter beats,* which are counted 1,A,&,A, 2,A,&,A, 3,A,&,A, 4,A,&,A, coincide with the sound of pronouncing "January, February, January, February"—it's as simple as that!

Common mistakes in counting:

The dance phrase which calls for a step terminating on the eighth count, to be followed by a step beginning on the same count, is not only absurd, but mathematically impossible.

In counting rhythms, there is a tendancy, on the count of "seven" to pronounce the rhythm of two *half-beats.* To avoid the superfluous and confusing half-beat, it is a good idea, especially when you are doing complicated steps, to begin the second measure of the tap combination with the count of "one" instead of "five".

Something to think about:

The dance numbers presented by approximately ninety percent of the dance acts in show business are contrived by well-known dance teachers. Each year a number of dance acts are presented with awards for dance merit, and everyone is agreed that it is a commendable gesture. But the presentations also pose the question: shouldn't each teacher whose choreography makes an award possible, receive an award as well?

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Planning Costumes for your recital

PART III

by Bob Vorreyer

Trimmings:

A good starting point for the discussion of trimming is the rosette which can be used to dress up so many different costumes. The simplest way to make one is to take a length of ribbon about 2″ wide and gather it along the very edge of one side. As you pull up the gathers, twist the ribbon around and around until you have the desired size. Making sure you catch all the gathers which form the center part of the rosette, when you stitch the flower into place. These rosettes are especially effective when made out of honeycomb plastic banding, which makes a lacy, sparkling trim. One or two of them holding up the side of a simple skirt, worn with trunks of a contrasting color, or one or two on a bodice will brighten an otherwise dull costume with a minimum of labor and time.

A ruff is also very decorative and can be made as simply. Take a length of cloth about 12″ wide and triple it. Stitch lengthwise down the center of the three layers, and gather it into a fairly tight ruffle. To form the ruff, you merely fold it in the center where it has been stitched and attach it to the neck or sleeve, or whatever desired.

Good materials to use for trimming are metallic cords and fringe. Often there is a string in these fabrics which can be pulled out and replaced with wire — lightweight copper spool wire is the best. From this base, all sorts of headdresses can be made. Try adding egret feathers, butterfly antennas, etc. Wire twisted with marabou will make plumes that are effective and inexpensive.

Metallic cord is particularly attractive when used to trim the front of a plain bodice. For one thing, you can make frogs by tying two ends together into a sturdy well-sized knot. Make a tri-loop, attach, and half the frog is complete. The opposite side is done by looping cord over this knot, stitching it together with tri-loops which you finish off by concealing the ends underneath the loops. This frog

can actually be used as a fastening since it will stay closed if the loop is small enough just to button over the knot.

Jewel cloth is another good material for trimming. When making a costume out of jewel cloth, you will find that stapling the cloth may save you from ruining your sewing machine. With a large carpet needle, baste the seams of the costume together, then staple it to the lining, turning in the seam allowance as you go along. Be sure to staple from the inside to the outside, so that the wearer of the costume will not get pricked by the ends of the staples. However, if you do use your machine, it helps to dip your thread into oil and use a large needle.

A good petticoat is important to the overall look of the finished costume. The tarletan petticoats of a tap or ballet costume, for instance, can be made more effective by using a double ruffle at the lower edge of the petticoat. This not only gives the effect of an additional skirt, but reduces the bulk at the waist. Another good idea is to attach the petticoat to the trunks a few inches below the waist line. Three widths of tarletan are ample for any petticoat — remember that too much underneath can be as bad as not enough. All the ruffles which you add to the skirt of the petticoat should be sewn to the underside of the skirt to keep the top skirt smooth and the movement easy.

And one last suggestion — save the circles of material which are left after cutting circular skirts, by splitting them in two and gathering them through the center, you'll find you have bows for the hair, for tap shoes, etc. Almost all scraps have some use.

And that is all we have to say about costuming for this year. We hope that these three articles will help your costumes be easier to make and prettier to look at.

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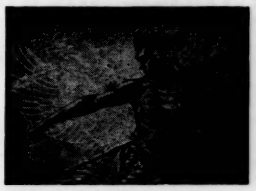

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(*continued from page* 12)

Dance Department's students to perform during the school's Festival of British Music came into this category.

Mr. Tudor's first contribution was a series of pert Elizabethan dance reconstructions. As the four young couples jigged and paced before the small orchestra, one actually had the feeling of Arbeau's "Orchesographie" coming to life. But one did wish that the boys especially were not so self-conscious, as though they had one foot firmly planted in the Twentieth Century. And this might have been avoided if Tudor had been more careful to give them some imaginary dramatic context to motivate their execution of the formal dance patterns.

The dancers and Mr. Tudor also cooperated with the Juilliard Opera Department in a Seventeenth Century court masque called "Britannia Triumphans." Here Tudor was called upon to devise all manner of incidental dances, some formal in elegant court flavor, and some bawdy and rollicking and with little stories of their own. Particularly effective was a mock military drill with the soldiers scrambling in all directions and finally shooting a little cannon straight out into the audience.

Here again the interludes were ideally suited to their context, but careful stylization was missing. But, of course, one must hasten to add that Mr. Tudor was working with inexperienced dancers whose ability to catch period flavor was somewhat inhibited by their need

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Paul Draper
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Mr. Draper is classified as a "tap dancer". But that is a little like using the epithet "toe dancer" for a ballerina or "heel dancer" for a Spaniard. For Mr. Draper is first of all a dancer. His use of taps is an added enrichment of his dance expression — a subtle and brilliant way of relating rhythmically and structurally to the music or of adding what almost amounts to speech in his dramatic dances.

In his opening section, Mr. Draper brought new delights to a Bach Gigue, the Handel Alcina Suite, and a piece by Couperin. For each of these old dance forms there was an easy shift in body line, a different impetus in the feet. His tapping became a tantalizing tracery around the solid rhythmic structure of the music.

(*continued on page* 68)

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(*continued from page 67*)

Mr. Draper seems to respond more freely to musical themes than he does to dramatic ones. Perhaps it is because the emotional motivation is inherent in the music, whereas he has to create his own motivations in the dramatic works. In three of his dramatic characterizations ("On the Avenue," "The Assassin," and "A Sharp Character") there was a tendency toward literalness and a rather unvital use of the arms and upper torso.

But he was again on firm ground in his last group of dances, which included a virtuosic Irish Jig and a playful medley of French Folk Songs. Because they were essentially folk themes traditionally suited to his tap dancing idiom, they served to point up how unique Mr. Draper really is. He has indeed bridged the gap between the music hall and the concert stage — without condescension, without pretense, and with endless good taste.

The audience was almost as active as Mr. Draper. When the curtain first went up and Mr. Draper stood alone on the stage, waiting to dance, he was virtually engulfed in applause and welcoming shouts. And all through the program this same kind of response persisted.

Mr. Draper had two accompanists, John Coleman and Pablo Miquel. Each made solo offerings, but neither proved especially satisfying. Perhaps in the future Mr. Draper will find a more unique kind of co-performer — someone like Larry Adler, who also uses a folk idiom in concert style.

Paul Draper as Steinberg sees him

Merce Cunningham and Dance Company
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Merce Cunningham's season of concerts brought forth an interesting paradox. His programs consisted of two kinds of dances — those composed by conventional means (with an emotional or thematic continuity and with climactic pacing) and those composed by chance (the method vigorously upheld by Mr. Cunningham and his Musical Director, John Cage, in which the sequence of movements for a given dance is determined by chance).

And here's where the paradox came in. According to the tenets of chance composition, this method is supposed to disclose the spontaneity missing in conventionally composed works and to establish a freedom from all but the most basic rhythmic requirements. But we found the reverse to be true. Most of the conventionally composed works (like "Septet," "Banjo," "Root of an Unfocus," and "Totem Ancestor") had a sense of vitality, a feeling of going somewhere. But the chance pieces (like "Collage," "Fragments," and "Solo Suite in Space and Time") seemed like tired utterances suspended in an emotionless void. They made the mistake of thinking that true spontaneity can exist without roots.

The most ambitious of the dances-by-chance was "Collage." This work, commissioned by the Brandeis University Creative Arts Festival of 1952, was composed to three sections of Pierre Schaeffer's "Musique Pour Un Homme Seul." Schaeffer is one of the better known practitioners of "musique concrete," which is a conglomeration of sounds spliced together on magnetic tape. Unlike most of the other tape "music" on the program, the Schaeffer piece had a certain atmosphere, an eerie combination of non-human squawks and toots intermingled with fragments of chatter and other traces of human sound. It was run through twice, and so Mr. Cunningham composed two dances — one a solo and one a group piece. The solo had the feeling of endless journey. Mr. Cunningham pranced in a circle in his customarily casual fashion. At one point he removed his jacket and gave it to a pair of hands that appeared through the back curtain.

The repetition of the sound track motivated a group dance that wittily combined pure dance and the most prosaic of human gestures — like washing hands, filing fingernails, and the girls smoothing their dresses. It seemed like a comment on people who are eternally busy without accomplishing anything. And this quality was carried out at the end of the dance, when the performers disappeared and suddenly re-appeared on either side near the wings, as though ready to begin again .

"Collage" proved far more interesting than

(continued on page 70)

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RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
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SYNCOPATED RHYTHM BUCK—Advanced rhythm
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KICKS—High kick routine for solo.
LEGMANIA—High control kick routine
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LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

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BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
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MODERNISTIC TOE—Toe modernistic number
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ROMANCE—A toe dance of twilight
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reviews . . .

(*continued from page 69*)

the other group composition-by-chance called "Suite by Chance." This nihilistic excursion used something called "For Magnetic Tape" by Christian Wolff. To a series of silences and squeals that set the teeth on edge, Mr. Cunningham and his group meandered about unrelated to each other and unrelated to the audience. It was an ordeal.

It was hard to believe that such aimlessness could come from the same person who created (yes, by those old conventional means) a suite of dances called "Septet." Performed to Satie's lovely musical arabesques called "Trois Morceaux en Forme de Poire," the dance flowed gently through seven idealizations of human bodies in rhythmed play. The dance began with Cunningham and three girls curving through slow plastiques. The girls slipped away in a tight little recessional with their backs to the audience and left Cunningham to perform a perky four square solo punctuated by a grim little smile that kept pleating and leaving his face. A few dancers wandered on upstage. Cunningham shook hands solemnly with one of them and left, only to return for a quiet, mesmerized duet with one of the girls. The dance gathered momentum as two couples pranced and shook hands and as Cunningham and another boy swung a girl between them and finally carried her off. The quiet mood returned with Cunningham and three girls in a pensive plastique and finally the three couples drifting peacefully by.

What made this dance so especially beautiful was the naturalness of its phrasing and the harmonious relationships of the dancers' bodies as they explored the stage space.

It's rare to find a choreographer who can make his audience laugh, as Merce Cunningham does, through purely dance means—through little movement non-sequiturs or surprise shifts in body balance. "Dime a Dance" was especially full of these choreographic bubbles.

The dance was, as the program stated, a grab bag. The format was that of an elaborate game. The dancers came on stage in practice clothes and seated themselves. In a basket there were tokens — a rolled newspaper, a red hat, a black wristlet, etc. Through all manner of imaginative ceremonies the tokens were selected and the sequence of dances determined. There was a relay with the rolled paper; a balletic solo for one of the girls; a solemn tango for Cunningham and a girl (in which he detachedly plucked a rose from her neckline); a polka for three couples (with the boys in stocking hats); a heroic solo for one of the boys wearing a black wristlet; a reverie for three girls wearing colored scarves; a duet with strange contrasts of shaking shoulders and slow sinking to the floor; and as a sort of encore, a solo for Merce Cunningham with turned-in knees and

(*continued on page 73*)

Dancer's Digest of Great Art

The Middle Ages; part I
fifth of a series

Byzantine Art

by A. L. Chanin

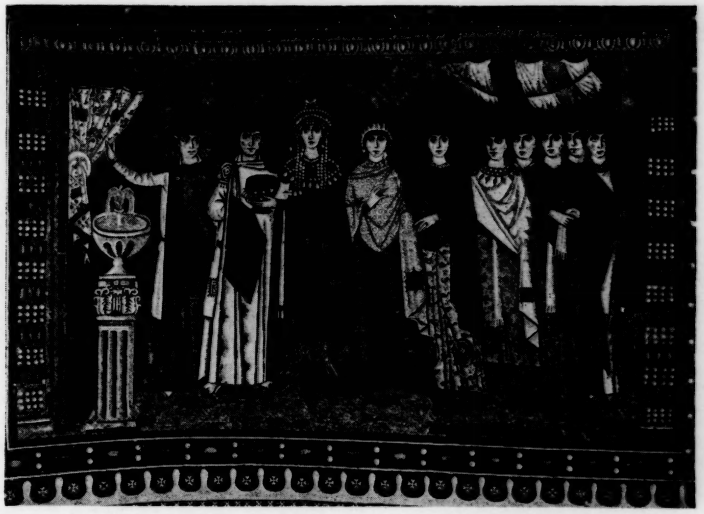
The collapse of the huge, enfeebled Roman Empire, and the gradual triumph of Christianity over paganism resulted in a magnificent new art style — Byzantine. This, the first major Christian culture, fused the gorgeous splendor and imagery of Eastern art with the passionate intensity of the new official religion.

The term derives from Byzantine (today's Istanbul) — a minor Greek colonial town on the Bosporus which became the world capital of Christianity in 330 A. D. by order of Constantine the Great. He gave it his own name, Constantinople, city of Constantine.

However, Byzantine art is not only the art of Constantinople, it is a vast, varied vision which spread from the East across to the West in a time period extending from Constantine to the beginning of our century (Russian icons, for example). Byzantine art is resplendent in color, rich with multitudinous patterns and non-representational in drawing (distortion); it uses a formal, severe stylization, little depth of plane and space; flat forms and a solemn immobility of movement. Its goal was to present symbol and experience, rather than visual appearances. It expressed itself chiefly in magnificent mosaics, manuscripts, fabrics and ivory carvings.

This fusion of East and West also resulted in a great clash of art concepts. The Eastern church believed that actual representation of effigies of Christ and saints were sacrilegious idol worship, that symbols alone should convey the spirituality of religion. The Western church, anxious to teach the Christian story to those who could not read the Testament, proclaimed that representational art enhanced sacred feelings and that such portrayals helped the soul of the viewers. In the 8th century, opposing religious conferences were held on this ideological art issue, and actual warfare was waged on this point. A great deal of representational art was destroyed by those who opposed it, and many artists drifted over to Italy.

For centuries Byzantine art, with its flat patterns and distortions, was slighted; in the last half-century there has been a reversal of attitude. Modern masters like Matisse and Rouault are indebted to Byzantine art for fresh concepts of color, line and pattern.



Mosaic: Empress Theodora and her attendents: about 1400 years ago: original in the Church of San Vitale, Ravenna. At left: Detail of the head of Theodora.

Among the great surviving treasures of Byzantine art are the famous mosaics at Ravenna, one-time capital of the Western Empire. In a stately, compact group, the Empress carries a ceremonial bowl in a ritual procession which may represent the dedication ceremony of the church in 547. The movement is constrained, but the brilliant, lively patterns of design have a rhythm that is intensified by many bold details, by the gleaming colors of the Empress' plum-colored robe and the white, red and gold background. The variety of hues catch and reflect rays of light from the church windows so that the mosaic gleams and glows like a huge jewel. An elaborate headdress (seen more clearly in the detail) isolates the Empress from her retinue, while the halo invests her with Christian divinity. The life of Empress Theodora is one of history's most fascinating stories.

Pavement mosaic; detail; Youth and Donkey, about 1400 years ago; original in the Great Palace of the Emperors, Constantinople.
In this lively fragment, portraying every-day life, the anatomy of the figure and the drape of his clothing still echo Greek and Roman art.

The Middle Ages; part II

Romanesque Art

While Byzantine art presents a world-wide unity of style, Romanesque art (the art of, roughly, the 8th to the 12th century) marks the emergence of an individual style more closely identified with Western Europe.

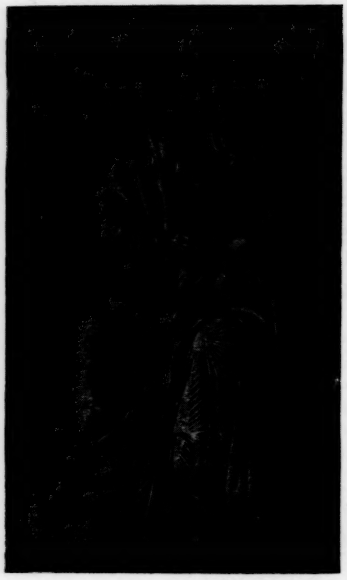
The Romanesque epoch is starred by many wonderful cathedrals, monuments of a tremendous new religious vitality. Sculpture — small and delicate in Byzantine tradition — becomes monumental, mystic and expressive, and stained glass windows charmed the eye and enthralled the mind. Thus art helped to transform the cathedrals into places of heavenly paradise — a profound unforgettable experience for the devout peasant or serf whose home was often a mere shack. The cathedrals, a synthesis of art and architecture, expressed the mood of eternity, of the righteous life and the Last Judgment of Heaven and the dread of Hell, of soaring aspirations to be realized through Christ, and of Satan's ceaseless battle with Christ for the souls of men.

Detail; Figure of Christ, about 800 years ago; original on the pediment of the church of Saint Peter, Vezelay, France.

Above the portal, Christ, flanked by his Heavenly associates, welcomes the devout. Christ is elongated to add to His austere, spiritual expressiveness. The unknown sculptor contrasts the angular form with a striking design worked out in the elaborate sequence of lines in the robe, wave-like and graceful in motion.

Detail; Dream of the Magi; about 700 years ago; original on the Cathedral of Autun, France.

The rhythmic repetition of the three heads, the emphatic curve of the blanket, and the counter-movement of angel wings and arms, form a unified design of charm, subtlety and the essense of simplicity.



Byzantine school; Enthroned Madonna and Child; about 700 years ago; original in the National Gallery, Washington, D.C.

With the rise of Christianity, the veneration of the Madonna soared. She was the patron saint of Constantinople and the embodiment of the intercessor between sinning men and God.

This wooden panel portrays the Madonna in Byzantine terms; elongated, gravely solemn, set in a rigid, frontal pose against a gold background, and encircled by the high throne. Also typically Byzantine is the elaborate rhythmic network of curve-linear gold lines of the drapery. This delicate tracery of lines animates an otherwise static pose.

The entire composition evokes monumental dignity and awe-inspiring solemnity. (Later artists like Raphael will portray the virgin as a more human, lovable, and informal mother type).

This painting was discovered in 1920 in a convent in Aragon, Spain. Presumably some crusader or traveler to the East brought the sacred image west.

Stained glass window; detail from the Ascension of Christ; about 700 years ago; original in the church of Saint Julien, Le Mans, France.

Figures of the Apostles, standing on rocky heights (which symbolize the Mount of Olives) look up to Heaven. They are designed with simplified forms, with intense, compressed, expressive action and framed in panels throbbing with brilliant blues, reds, greens and luminous whites.

(*continued from page* 70)

fluttering hands that seemed to be a hilarious satire on the movement cliches of some of his contemporaries.

A dance like this, or the effervescent "Banjo" reveal Mr. Cunningham to be so fertile in movement invention that one cannot help but wonder why he bothers with choreographing on fly specks or rolls of dice. After all, art is not a game, but an act of revelation.

There was a total of fifteen works on the series. Two very old ones ("Totem Ancestor" and "Root of an Unfocus") choreographed before Mr. Cunningham had completely repudiated the presence of emotion in his dances proved most interesting and incisive.

Mr. Cunningham has trained a fine company, all of whom performed with devotion and with a remarkable approximation of the choreographer's own highly refined style. The dancers were Carolyn Brown, Anita Dencks, Viola Farber. Jo Anne Melsher, Marianne Preger, Remy Charlip, and Paul Taylor.

Accompanist David Tudor contributed his usual vital pianistics. John Cage was Musical Director. Lighting and program organization were on a high professional level.

Ballet Theatre
Metropolitan Opera House — December 27, 1953
Brooklyn Academy of Music — December 31 and January 1

By now it is fairly common knowledge that Eugene Loring's ballet, "The Capital of the World," was commissioned by the Ford Foundation and premiered on the Omnibus TV program of December 6. The presentation was, to put it politely, a noble failure.

And so one approached its December 27 Ballet Theatre debut with qualms, especially since the evening was a gala to earn funds for Ballet Theatre's fifteenth anniversary tour (due next season). But our qualms were unfounded. For the stage version of "The Capital of the World" was far more sturdy than its televised predecessor.

The ballet is based upon the Hemingway story of a young boy who comes to Madrid to be a matador. In its original context it was really the story of how a boy finds manhood and loses his life in the finding. But in the ballet this evolution never occurs. In his attempts to capture all the elements of local color, Loring sacrificed the essential strength of Paco, his leading character, and made him merely a victim of circumstance. And so the ballet became a colorful genre piece, rather than a study in human courage.

The action tumbled back and forth between a street and the interior of a tailor shop for matadors. Customers came and went — a Cowardly Matador (Vernon Wendorf), a Sick Matador (Leo Duggan), a Proud Matador (Job Sanders). And they mingled with the innocent Paco (Roy Fitzell) and his com-

(*continued on page* 74)

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(*continued from page* 73)

panions, the cruelly cynical Enrique (Scott Douglas) and the passionate Elena (Lupe Serrano). All had identifying gaits and gestures and interludes of character-revealing dance. Yet they remained for the most part externalized, like bright figures in a Spanish travel poster .

The most absorbing moments of the ballet were those when the pantomime blossomed into dance — as in the seduction duet electrically shared by Paco and Elena and in Paco's touching solos where tentativeness conflicted with decision.

Although the panoramic choreography did not do justice to the philosophical implications of the story, it did make use of Ballet Theatre's fine contingent of males from whom Loring drew amazingly realistic acting. The sets and costumes by Esteban Frances and the score by George Antheil were by turns warm, harsh, energetic, and wholly theatrical.

For some unaccountable reason, William Dollar's innocuous little ballet called "The Duel" by New York City Ballet and "Le Combat" by the Ballets de Paris, persists in making the rounds. It has now been staged as "The Combat" by Ballet Theatre. The new version, installed as a vehicle for Melissa Hayden (who used to dance it with the New York City Ballet), has been set and dressed by Georges Wakhevitch. In place of its original clean-lined simplicity, it has now acquired a large dose of multi-linear Parisian chic, than which there is nothing chic-er and less related to dancing.

In the December 27 performance Miss Hayden received such flimsy and hectic support from partner, John Kriza, that it was almost impossible to evaluate her performance of the pagan Clorinda who is killed by her lover, the Christian Tancred. The supporting male roles were excellently danced by Scott Douglas, Eugene Tanner, and Ivan Allen.

The remaining repertoire for December 27 and for the two Brooklyn performances was standard Ballet Theatre fare — "Black Swan Pas de Deux," Graduation Ball," "Designs for Strings," "Fancy Free," "Theme and Variations," "Giselle," and "Les Sylphides." For us the high point was the New Year's Day performance of Alicia Alonso and Igor Youskevitch in "Giselle."

These two have achieved a very special quality in their portrayal of Giselle and Albrecht . . . one that can best be described as "togetherness." Their give-and-take in the early scenes of nascent love and in the later interludes of love-in-death is more than that of two performers who are rhythmically and dramatically accustomed to each other. It has a deeper, more human quality. Its effect on this age-old ballet is to strip it of its pastel, to lift it from its romantic lithograph context, and make it a human and humanizing experience. Theirs is indeed one of the great joint portrayals in the continuity of ballet.

Teachers!

Tap Routines

by Jack Manning

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MOTION PICTURES IN PRODUCTION

Columbia: Judy Holliday and **June Haver** to co-star in musical version of "My Sister Eileen" . . . **Tommy Rall** is the latest contender for the title role in "Pal Joey".

M.G.M.: Valerie Bettis arrived to choreograph "Athena" with **Debbie Reynolds** and **Jane Powell** . . . **Walton Walker, Virginia Lee** and **Charles Bondi** signed by choreographer **Hermes Pan** to do acrobatic specialty work in **"The Student Prince"** . . . **Vera Ellen** will portray Marilyn Miller in the upcoming Technicolor extravaganza "The Sigmund Romberg Story" . . . **Leslie Caron's** next film will be "The Glass Slipper". Finnish ballerina **Taina Elg** testing for co-star role.

Paramount: "Anything Goes", with large dancing cast, will be ready for Technicolor cameras just as soon as Bing Crosby and Ethel Merman are available.

R.K.O.: Quite a bustle here with top writers dusting off nine **Fred Astaire-Ginger Rogers'** scripts to go into production as new musicals, music composed by all the greats of show business. Could these be for **Marge & Gower Champion?**

20th Century Fox: At this writing "Pink Tights" is on the shelf due to Marilyn Monroe's suspension and "No Business Like Show Business" is No. 1 on the musical agenda . . . Metro has consented to loan **Fred Astaire** and **Leslie Caron** as co-stars in the third re-make of the musical "Daddy Long Legs".

Universal - International: Choreographer **Kenny Williams** has signed Kelly Brown's wife, **Isabel Mirrow,** both of Ballet Theatre, to assist him with a 4th Century Nautch Dance for **Ludmilla Tcherina** in "Sign Of The Pagan" . . . "Spring Song" is the next musical for this studio. **Kaye Ballard** and **Helen Silver** will test for roles as a result of their performances in "Great To Be Alive" at the Las Palmas . . . The **Roland Dupree Trio** signed by producer Will Cowan for a musical short.

Independent: Anthony Capps off to the Caribbean for a series of films dealing with native dances and folklore . . . **Moira Shearer** to star in "Who Is Sylvia" for Alexander Korda . . . **Ray Bolger** and wife Gwen have purchased the novel "All The Ships at Sea" for filming.

DANCE THEATRE

Producer Dave Siegal, director Jack Pierce and particularly choreographer **Lee Scott** can be proud of their production of "Great To Be Alive" at the Las Palmas Theatre, Hollywood. This is the best since "Lend An Ear". Lee Scott's "Headin' For A Weddin", "Saga" and "Lets Have A Party" numbers will be remembered as very clever choreography. **Buddy Bryan** and **Erze Ivan** score as a team; **Keith Cooledge, Lee Johnson** and **Jerry Jacobs** are funny, **Helen Silver** is tops . . . **Ethnic Dance Theatre** presented a "Cavalcade Of The Dance" with a company of fifty dancers and musicians from Africa, Armenia, India, Japan, Polynesia and Spain in authentic ethnic works with an introduction by **Ruth St. Denis.** The **Kansuma Japanese Company, Satya** and **Sushila** and **Karoun Tootikian** were featured . . . **Joyce Trisler** of the Lester Horton Company set to choreograph "The Pied Piper" for the Players Ring Children's Theatre . . . The Horton group is forming a Dance Theatre No. 2 as a performing company for their outstanding children . . . A star-studded audience turned out for the **Agnes De Mille Dance Theatre** . . . **James Mitchell, Gemze De Lappe, Lidija Franklin** and the entire troupe gave Los Angeles an exciting concert. Miss De Mille showed up as the tired ballet student doggedly practicing to the insistent beat of an offstage ballet-master in "Ballet Class" (after Degas), returning later for a humorous sketch with **Casimir Kokic,** as a newly rich pair of social climbers headed for disaster on the dance floor; **Danny Daniels** was excellent in his tap suite of dances to music of Bach. . . . **Lotte Goslar,** famed dance-pantomimist, just returned from a successful three month tour of the U.S. as the star of the **Turnabout Theatre,** arrived in time to choreograph a ballad for Marilyn Monroe in "River Of No Return" at Fox Studios . . . **Carmelita Maracci** and Co. appeared in concert of the Wilshire Ebell Theatre. "Shells Of The Sea Wind", "Chaconne" and the solo work of **Shirley Lopez** in "Evocacion" were especially lauded, along with **Margaret Henderson's** heel clicking in "Narrative Of The Bull-Ring".

Scheduled were the Manuela de Cadiz Co. of 30 in songs and dances.

NITE CLUB CIRCUIT

Frank Sennes' lavish "Moulin Rouge" (formerly Earl Carroll's) opened to packed houses. The show has everything including a pink opening number with a company of 60 on stage; a circus routine with elephants, ponies, aerialists and ring master. The new decor is a la Toulouse Lautrec and **Donn Arden's** choreography is in the Ziegfeld vein . . . **Gene Nelson** begins a six week tour of the club circuit on Feb. 10th when he opens at the Olympia in Miami, Florida . . . **Donald O'Conner's** opening at the Sahara in Las Vegas was praised by the critics. Choreography by **Louis da Pron** was hailed as his best yet. **Dwayne Ratcliff** assists Donald in "Me and My Shadow".

TELEVISION

Marge & Gower Champion went dramatic for Lux Video Theatre's "Bouquet For Millie" . . . **Lee Scott** was responsible for the choreography on Bing Crosby's first T.V. show with a flashy routine by **Sheree North** and a hoe-down production number featuring **Dorothy Adamson, Lee Kuney, Faye Antaky** and **Charles Owen** . . . **Paul Hartman** having a hassle with Revue Productions concerning the format of his "Pride Of The Family" show; Paul wants to dance . . . Marjorie Jean's protege **Joan Collier** had the featured role in N.B.C.'s "Backbone Of America" . . . **Nick Castle** staged the Martin & Lewis Colgate Show, also The Frank Sinatra Colgate Hour. **Dick Humphrey** gets featured billing.

TED BITS

M.G.M. plans a 1954 Cavalcade of Cole Porter tunes with **Gene Kelly** starring in this untitled musical and Arthur Freed producing . . . Paramount wants **Agnes DeMille's** "Dance To The Piper" for 1954 lensing . . . **Michael Kidd,** currently working on Metro's "A Bride For Seven Brothers", plans to make his home in our fair Hollywoods . . . **Mme. Katherine Etienne** is to be congratulated for her civic work and contribution to "Historama" . . . **Valerie Bettis** has consented to teach a course in "Analysis and Techniques of Contemporary Dance" to a limited group of professional students, her first classes on the Coast.

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bia Concerts last month, the result: a national tour for '54-'55 . . . **Anna Sokolow** will be guest choreographer for the **New Dance Group** during its March 92nd St. "Y" season. The company will present her "Lyric Suite", which was premiered last year by the Mexican Ballet . . . **Marina Svetlova** who was gifted with an oil painting of a ballet scene when she concluded her guest appearances with the Festival Ballet, is back in the U. S. preparing another Columbia Concert tour.

It was **John Kennedy** and not Richard Barstow who choreographed the St. Louis "Symphony in Fashion".

Summer School . . .

Jacob's Pillow announces some interesting changes for its 1954 session: **Pearl Lang** will head the modern dance dep't., **Ram Gopal** will teach Hindu, **Angel Cansino,** Spanish and **Margaret Craske** will again head the ballet section. Director **Ted Shawn** announces that he and Miss Lang will offer special training for exceptionally talented teen-agers with the possibility offered to them of appearing in Miss Lang's company at the Jacob's Pillow Festival performances. New York area applications for those wishing to audition for the course should be sent to Pearl Lang, 427 West 51st., N. Y. C. as soon as possible, since she leaves as soloist with the Martha Graham Co. on Mar. 3rd for Europe and will not be back until late May.

News in the Schools . . .

A new teacher joins the ranks. It's famed tap dancer, **Paul Draper,** recently returned to New York from Europe. He begins a three-times-weekly class on Feb. 8th at the Chester Hale School.

New India House announces classes by **Shivaram** in dances of India, Mondays and Thursdays at 6:00 p.m. . . . **The Albert Butler School** now has special classes in simplified Mambo . . . Spring registration starts Feb. 6 at the Carnegie Hall studio of the **Gramercy Dance School for Children,** where modern dance is taught by director **Sarah Bartell,** ballet by **Valentina Belova.**

Two anniversaries—**The School of American Ballet** celebrates its 20th birthday with original staff members **George Balanchine, Lincoln Kirstein, Pierre Vladimirov** and **Eugenie Ouroussow** still very much in evidence . . . **The Novikoff School of Russian-American Ballet,** Seattle, Wash., established Dec. 1923, is in its 30 year.

The Boston Conservatory's production of "Orpheus" employing members of **Jan Veen's** dance dep't., had capacity houses of about 2000 for each of its 4 presentations . . . In Washington, D.C., **Erika Thimey's** Dance Theatre Production Group presented the "Sorcerer's Apprentice" and "Under the Christmas Tree", sponsored by the Children's Theatre. A new class for actors has been added to the Dance Theatre School . . . **Eleanor King,** dance director of the Fine Arts School, U. of Arkansas, performed Benjamin Britten's "Ceremony of Carols" with group and chorus on Dec. 7th. Additional dance concerts were scheduled for their Fine Arts Theatre on Jan. 13 & 15.

Students and parents of the **Schapp Dance Studio,** Houston, Tex., made possible many gifts of food, clothing and games for needy families at Xmas time.

The Philadelphia Ballet School, rightfully prides itself on being the only ballet school in the Philadelphia area to teach Dance Notation. **Alicia Craig,** ballet mistress, instructs. Two pupils of the school were among the demonstrators at the **Nadia Chilkovsky** notation lecture — demonstration at Juilliard on Jan. 9th.

Hanya Holm participated in the Adelphi College dance symposium for Long Island high school students which was held on Jan. 16 . . . **Nina Youshkevitch** lectures on "The Dance: A Century of Ballet" under the sponsorship of City College School of General Studies and the N. Y. Public Library. The second of the free lectures will be at County Cullen Library, 140 West 136th St. on Feb. 26th.

The H. S. of Performing Arts, which will accept about 70 pupils as a result of its January auditions, has had more than 400 applications. **Leon Danielian** was a recent guest teacher for the advanced ballet group at the school. **Helen Tamiris,** assisted by **Daniel Nagrin,** spent an entire afternoon with ballet and modern groups, giving them the opportunity to experience a "mock audition" for a B'way show.

Associations . . .

1954 officers of NADAA's N. Y. chapter are: **Fred Frobose,** Pres.; **Dorothy Toland,** and **Gertrude Hallenbeck,** Vice Presidents; **Eugene Cartwright,** Sec.-Treas.; **Joe Price,** Eastern Coordinator. A well-attended all-day material session was held at N. Y.'s Park Sheraton on Jan. 17th . . . The New York Society held their first meeting of the year on Jan. 10th at the Hotel Astor with guests **Byrnes and Swanson.**

The Texas Assoc. held its 12th Annual Convention on Dec. 27th in Dallas at which the following were elected: **Jack Storey,** Pres.; **Virginia Self, Peggy Lorenz,** Vice Presidents; **Lillian Cain,** Corresponding Sec.; **Frances Burgess Bleeker,** Sec.-Treas.

Officers of the Dance Teacher's Club of Conn. are **Jane Hart,** Pres.; **Ann Kus Pimm** and **Betty Ann Gentino,** Vice Presidents; **Doris E. Gibbons,** Sec.-Treas.

An all-day meeting of the CNADM, plus after-dinner entertainment, was held on Jan. 10th in Indianapolis, Ind. The next CNADM meeting will be Feb. 7th.

The faculty for DEA's meeting on Jan. 24th included **Christine Parks, Earl Atkinson, Senia Solomonoff, Sal Leto** and **Adelaide Courtney.**

CHICAGO NEWS . . .

Two weeks of the **Sadler's Wells Ballet** has exhausted the town's balletomanes physically and financially. Chicago boasts a rugged band that never misses a performance . . . Droves of out-of-town teachers with carloads of pupils came for the festive programs which included "Daphnis and Chloe" and "Sylvia", not danced in smaller theaters.

The 16 performances in the 4000 seat house were almost completely sold-out (there were a dozen unsold seats on Christmas Eve when other shows have a night off.)

Margot Fonteyn was fully appreciated and acclaimed and **Frederick Ashton** was the hero of the hour. **Svetlana Beriosova's** great beauty of movement and person made her the toast of the foyer. It is a long time since a dancer has evoked so much enthusiasm. **Nerina** was liked, especially in "Sylvia", but **Rowena Jackson** was not considered more than competent.

David Blair, too, captured the imagination of the public and was consistently pointed out and applauded, even in minor roles. We are happy to hear that in the new production of "Coppelia" which the Sadler's Wells Ballet will dance on its return to Covent Garden Blair will dance the opening night Frantz — to Nerina's Swanilda. Blair is also to dance Bluebird in "Sleeping Beauty".

Alexander Grant, Philip Chatfield and **John Field** were most popular among the men. The company seemed more relaxed and casual this year in its off-stage life. In spite of the presence of **Ninette de Valois** and extra rehearsals for the new "Coppelia" there was time for many parties starting with an opening night one at the swank Casino Club, where **Frederick Ashton** danced an impressive Charleston.

Headquarters for the Sadler's Wells in Chicago was the Allegro School where former Wells dancers **Richard Ellis** and **Christine DuBoulay** were hosts. Students of the Allegro School served as supers in the several large scale ballets.

Another event of the month was the **Sophie Maslow**-directed "Israel in Dance and Song", which had four performances at the Eighth St. Theatre. The song part was taken care of — and excitingly — by the Israeli duo, Hillel and Aviva. The dancing was by an excellent and well-rehearsed group consisting of **Beatrice Seckler, Ethel Winter, Miriam Pandor, Yvonne Franz, Aileen Passloff, Carol Bondy,**

Alvin Schulman, Harvey Lichtenstein, Marvin Gordon, Jim Smith, John Healy, and **Noel Schwartz.** Beatrice Seckler was truly fine and there were outstanding performances from a number of others, particularly Aileen Passloff, Alvin Schulman and Marvin Gordon. ***Ann Barzel***

FROM SAN FRANCISCO . . .

The San Francisco Opera House filled its halls to capacity for the eight performances of the **Sadler's Wells Ballet.** Most brilliantly received were the complete "Swan Lake" and "Sleeping Beauty".

The 150 children who appeared at the Marines Memorial Theatre for **Ballet Celestes'** fifth memorial Ballet Scholarship Foundation's competition spent a full morning in anxious performing. Divided into five age groups these children were judged by five distinguished dance authorities and your San Francisco correspondent: Mrs. James Bodrero; Clair Parch Early; Ethel Turner O'Bryne; Professor D. H. deRalguine and Robert Valentine. Awards were given to each group.

The Pavlova award winners were: **Jeanine Thaene** and **Rita Agnese** and **Sandra Smith;** 2nd place: **Geraldine Uhlig;** and 3rd place: **Julianna Tracy.**

S. Hurok and the California Civic Music and Arts Foundation brought Agnes de Mille Dance Theatre to this city. The world premiere performance of the "Harvest Reel" received enthusiastic acclaim, with **Gemze de Lappe** and **Dusty Worrall** outstanding.

Patricia Peters of the San Francisco Academy of Ballet delighted the pre-school children viewers with her performance of the "Sugar Plum Fairy" on the local TV show, "Adventure School".

The San Francisco Ballet took their traditional spot in the Bay Area's holiday calendar with performances of the "Nutcracker Suite" in San Francisco, Berkeley and Sacramento. ***Sue Burnett***

LONDON DATELINES . . .

The **Grand Ballet** du Marquis de Cuevas returned to London from January 18th to February 7th and appeared at the large Stroll Theatre. **Alicia Markova** was scheduled to appear as guest artist.

Lionel J. H. Bradley, historian of the Ballet Rambert and one of London's most unselfish and untiring balletomanes died quietly at his home on December 31st, aged 55. Bradley, a tubby, bearded, bespectacled little man was a familiar figure at all London performances of ballet and opera and at concerts. During the day he worked as assistant secretary and sublibrarian of the famous London Library but every moment of his spare time was devoted to the arts. He kept most meticulous records of everything he saw and heard and in intermissions at Covent Garden would be seen making careful corrections to his printed programme. He never tired of pointing out errors in published material on the ballet, not in order to discomfit the authors but to ensure that the record would go down to posterity in an accurate form. He was Chairman of the London Archives of the Dance and published in 1946 a book called "Sixteen Years of Ballet Rambert" — probably the only book of dance history which contains no errors of fact whatever.

Dancers in London are playing increasingly active parts in general theatre activties. **Moira Shearer,** much in demand as narrator for orchestral performances of "Peter and the Wolf", assisted at Festival Ballet's Christmas season at the Royal Festival Hall by reciting the several Lewis Carroll nonsense poems that are used in the ballet "Alice in Wonderland". Shearer's voice is increasing greatly in power and variety and the Alice performance was an undoubted triumph for her.

Robert Helpmann has been occupied in producing Rimsky Korsakoff's "Coq d'Or" opera for Covent Garden and is to direct a new operetta with words and music by Noel Coward called "After the Ball", which is based on Oscar Wilde's play "Lady Windemere's Fan". **Anton Dolin,** apart from presenting his Festival Ballet season, undertook his now customary Christmas engagement as St. George in the ultra-patriotic children's play "Where the Rainbow Ends".

Helpmann and Shearer will also be associated in the production at Edinburgh of Stravinsky's "L'Histoire du Soldat" which will be performed at the King's Theatre under the management of the Glyndebourne Opera in the mornings. Helpmann will play the Devil and Shearer will dance the Princess.

The **Sadler's Wells** Ballet will have two weeks holiday after returning from their American tour and will open at Covent Garden on February 23rd in "The Sleeping Beauty". In March they will put on a new production of "Coppelia", designed by Osbert Lancaster, produced by **Ninette de Valois** and probably danced by **Nadia Nerina** and **Alexander Grant.**

Mary Clarke

LATIN AMERICA REPORT . . .

ARGENTINE: The Teatro Argentino Company (Province of Buenos Aires) under choreographer **Plinio Gargiulo** presented its most important program of the year: Peter and the Wolf, and Sleeping Beauty. — **Nina Verchinina's** University of Cuyo Ballet toured to Buenos Aires, where they gave several successful performances.

BOLIVIA: The Peruvian tour of the **Ballet Oficial** materialized during December. Even though this company cannot yet be judged from a professional point of view, it is undeniable that **Ileana Leonidoff** has obtained valuable results during the two years she has been forming this company.

BRAZIL: A great many end-of-year presentations of private dance academies have taken place. The standard of nearly all of these has been very low, lacking even a minimum of artistic merit.

The Teatro Municipal company has returned from its tour to Montevideo with controversial reports: official sources claim a terrific success. On the other hand, some Rio papers have stated that this tour was a complete failure. Reports from Uruguay not yet available.

The Brazilian dance Magazine RIO BALLET has published an excellent issue, featuring **Tamara Toumanova's** visit and events of the Rio season.

CUBA: Ballet Alicia Alonso toured to Camaguey under Government sponsorship. This is hopefully considered to indicate a growing interest by the authorities in spreading ballet throughout Cuba.

A new work **José Parés'** "Delirium" was presented as a pas de deux between a young man verging on delirium tremens (José Parés) and an arachnoidal incarnation of evil **(Dulce Wohner).**

PERU: Tatiana Grantzeya and **Nicolai Polajenko** gave a farewell performance of pas de deux and solo variations on December 17th, which did not reach a high standard. ***"Ballet"***

DIRECT FROM PARIS . . .

Serge Lifar honored the memory of his friend, Serge de Diaghilev with an impressive event on January 16 at the Palais de Chaillot. Before a curtain painted by Picasso, Lifar and Jean Cocteau introduced a parade of all the dancing schools of Paris. Also on hand were stars of the Opera and the Orchestra of the "Societe du Conservatoire."

The Paris press welcomed dancer **Colette Marchand** in high style after her opening in the film "Moulin Rouge" (housed appropriately at the Moulin Rouge).

This month or possibly March, will find **David Lichine's** new company, the "Ballet de la Ville des Anges," in Paris after a season in Monte Carlo. Also in Monte Carlo were **Anton Dolin** and his "Festival Ballet."

The Empire is being increasingly identified as the dance theatre of Paris. **Antonio** and his newly formed company opened there in January, and the **Marquis de Cuevas' Company** spent two months there prior to their departure for the Riviera.

Jean Dorcy, president and founder of "Danse et Culture," has chalked up the 284th performance of "Initiation to the Dance" at the Theatre of the Cite Universitaire. Among assisting artists were **Serge Peretti, Olga Stens, Edith Allard, Maryse Desevres,** and **Madeleine Lytton.**

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